



# ADVANCE TRADE EDITION

See section opposite page 122

HATS AND GOWNS  
FROM EARLY  
PARIS OPENINGS  
MARCH 15, 1932  
PRICE 35 CENTS

THE CONDÉ NAST PUBLICATIONS, INC.

*Monique 31*





*MANY PEOPLE SAY,*  
"OUR CHOICE AT ANY PRICE IS BUICK"

How true it is that the men and women who purchase new Buick Straight Eights base their choice on the extra quality Buick provides.

They are people of discrimination. They choose their possessions wisely, unimpressed by price for mere price's sake. They seek one thing—*excellence*.

You have only to ask them about Buick, whether they own models listing at \$935 or \$2055, to learn that they experience a degree of motoring satisfaction which many, many people have long sought without finding.

They will remind you that the new Buick bodies by Fisher are the pattern of luxury. They will invite you to ride, and watch delightedly as you thrill to the mastery of the new Buick Valve-in-Head Straight Eight Engine.

They will point out, too, that they enjoy

equal advantages in driving ease. The pleasure of shifting all gears without using the clutch pedal; of having either Free Wheeling or Conventional Drive instantaneously; of commanding a truly silent second speed . . . all due to that new Buick feature—Wizard Control.

Remember, more than three people purchase Buicks for every one who buys any other eight of its price, and fully eighty-nine per cent of Buick owners buy Buicks again and again . . . solely because Buick gives *superlative satisfaction*, and continues to give it with unvarying reliability for 200,000 miles and more.

You will be interested in discussing motor cars with the Buick owners you know. One after another they will tell you, "Our choice at any price is Buick."

Tune in on Frank Black and the Revelers, and the Buick Orchestra . . . every Sunday at 9:45 P. M. E.S.T. over the NBC-WEAF network . . . also General Motors "Parade of the States" on Monday evenings, 9:30 P. M. E.S.T.



*Buick offers twenty-six luxurious models, \$935 to \$2055, f.o.b. Flint, Michigan, providing a complete range of selection for families desiring Buick Eights.*

THE NEW BUICK *with* WIZARD CONTROL



MARCH 15, 1932

•  
**s p o r t s  
c l o t h e s**

*knitted to your order*



They'll be as distinctively your own as though you stood and had them woven on you... created for you, and you alone, in the manner the great French couturiers create, mold, drape, cut and design clothes on their famous clients. From a collection of over seventy models you choose here a sleeve, there a neckline, a glorious color, a unique weave.

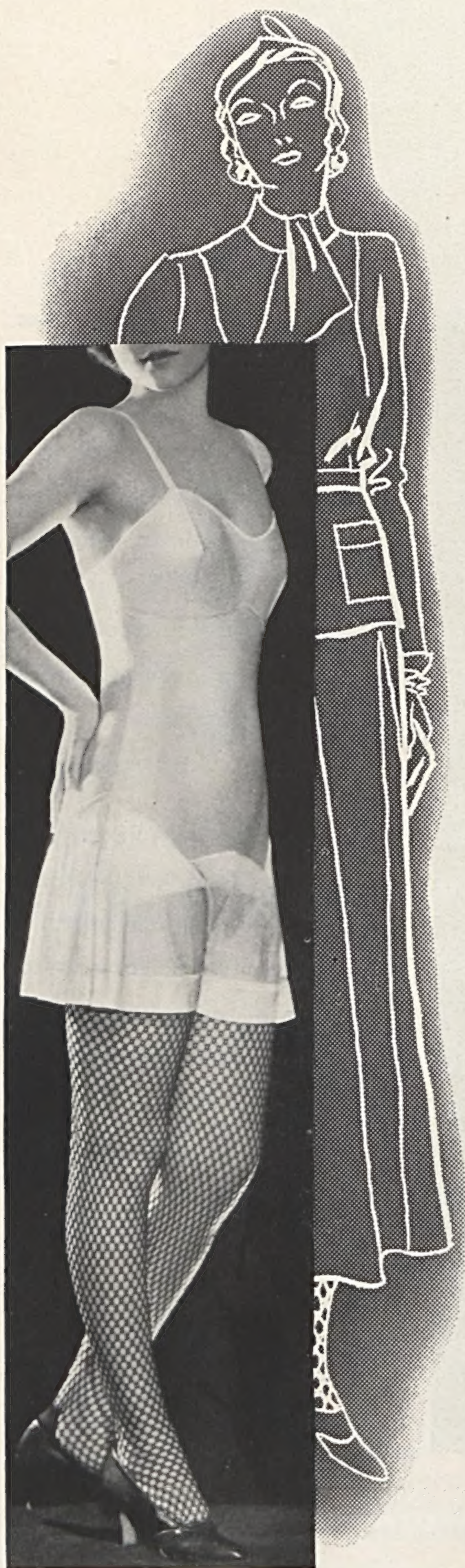
Down to the very yarn from which the frock is knitted, the dress is chosen by you, every step of the way, until the final composite costume will be one that no other woman in the world can duplicate! beginning at 55<sup>00</sup> Eighth Floor

PARIS • LONDON • PHILADELPHIA • NEW YORK • FIFTH AVENUE AT 56th STREET

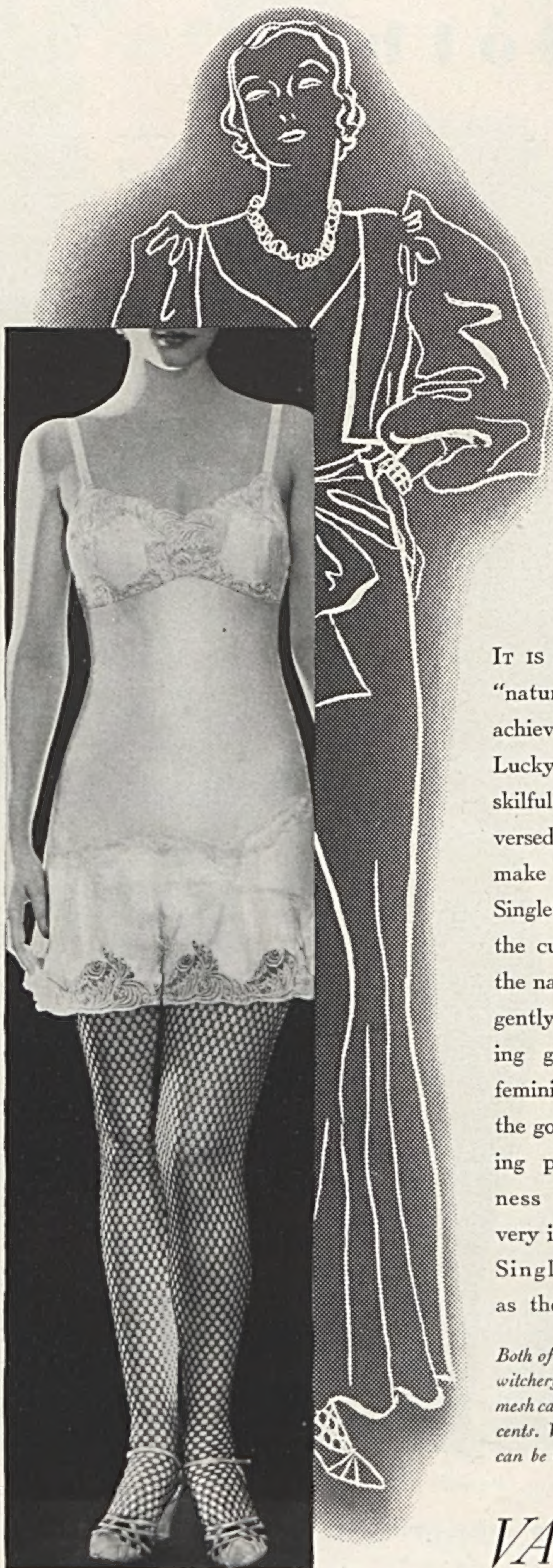
BONWIT TELLER



# IN SUPPORT OF FASHION



*This tailored Singlette boasts the Slendare line . . . a clever cut that outwits seams and wrinkles. Five dollars.*



*A more fanciful garment, for luxurious moments. Efficacious and frivolous at one and the same time. Ten dollars.*

It is a pleasant paradox that the "natural" figure now in favor is achieved through calculated artifice. Lucky ladies to have any one as skilful as Van Raalte, and as well versed in the vagaries of figures, to make for them a garment like the Singlette. In styles for every taste, the cut is always subtle, following the natural curves of the body, diligently emphasizing here, disciplining gently there, presenting one feminine unbroken curve beneath the gown. . . . Yet always encouraging perfect freedom and suppleness of movement. And . . . a very important consideration . . . a Singlette is as simply washed as though it were a handkerchief.

*Both of the young ladies are wearing the latest witchery in stockings, an ingenious double-mesh called Bubbles. One dollar and ninety-five cents. Van Raalte stockings and underthings can be bought at the finest shops everywhere.*

## VAN RAALTE





BOLD BLACK-AND-WHITE

*for Evening*



Von Horn

Distinctly Empire in feeling is the close-wrapped waist-line of this gown . . . extremely new for evening is the rough Schiaparelli crêpe from which it is made. In deep black and bright white it is highly effective; or one may choose brilliant color combinations.

Observe the smart short Maggy Rouff gloves.

ON THE PLAZA • NEW YORK

BERGDORF  
GOODMAN

5TH AVENUE AT 58TH STREET



Nusuede is the new Stehli Silk now being featured by a great group of the best department stores in the country. It is a heavy washable crepe de chine of suedelike texture . . . with the dull, dense bloom of a rose petal . . . offered in a range of 46 exquisite colors. The price per yard is simply incredible for a silk of this quality . . . and the dresses by Janet Walker, which the stores are also selling, are equally reasonable.

. . . N U S U E D E



© 1932, BY STEHLI SILKS CORP., 200 MADISON AVE., NEW YORK; LONDON; PARIS; ZURICH

The dress illustrated is called Greta—there is another just as smart named Margot. You will find them both in several colors.

*Stehli Silks*





THIS WAY FOR SPRING... it's the Dobbs FLEURETTE  
—new, gallant, and colorful as the first flowers. In a  
feather-weight, high-lighted straw known as “coquette.”  
Subtly and simply cut, with a saucy little Yankee  
Doodle feather thrust thro’ the brim where it turns  
up in back. A hat with the famous Dobbs quality—

designed expressly for the newer suits and coats. All  
head sizes in the exquisite Spring aquarelles. \$15.00.

D O B B S  
H A T S

324 FIFTH AVENUE, NEW YORK AND THE TAILORED WOMAN, 632 FIFTH AVENUE  
BUFFALO, N. Y., L. L. BERGER, INC. • SAN FRANCISCO, CAL., ROOS BROS.  
CINCINNATI, OHIO, H. & S. POGUE CO. • ORLANDO, FLA., YOWELL-DREW CO.

REPRESENTATIVES IN ALL THE PRINCIPAL AMERICAN CITIES—AND THE T. EATON COMPANY LTD. IN CANADA





As sheer as gossamer—light as a spring zephyr . . . are these bewitching new underthings of Diaphanique, an exquisite pure silk fabric by Vanity Fair. Like all Vanity Fair garments, they are beautifully fitted and finished. You may also have Vanity Fair underthings in seven other quality fabrics . . . Exotique, Ravissant, Silkenique, Rumba, Pechglo, Taffie and Heigh-Ho.



Piquant and lovely as a French model—the Diaphanique yoke pantie. Lavishly trimmed with lace—buttons on the side. 3.00



A lovely lace trimmed Diaphanique bandeau to match the pantie and bloomer. Narrow satin shoulder straps, elastic at back. 1.50



Here's a beautifully tailored bloomer of Diaphanique. Deep taped yoke in front, elastic at back. Legs trimmed with fine lace. 3.00

VANITY FAIR SILK MILLS, READING, PENNSYLVANIA





TO COMPLETE YOUR  
**SANDAL** COLLECTION

● *Basking on beaches, dancing by moonlight . . . women have found such youthful zest in a sandal's airy snugness that we answer their cry for a town sandal. Wear this DAMITA with a suit. Wear it with the new prints whose leaf motifs are happily suggested by its cut-outs. Notably blue . . . or brown or black kid. \$8.50. Write for booklet of other fashions.*

**WALK-OVER** 510 FIFTH AVE., NEW YORK

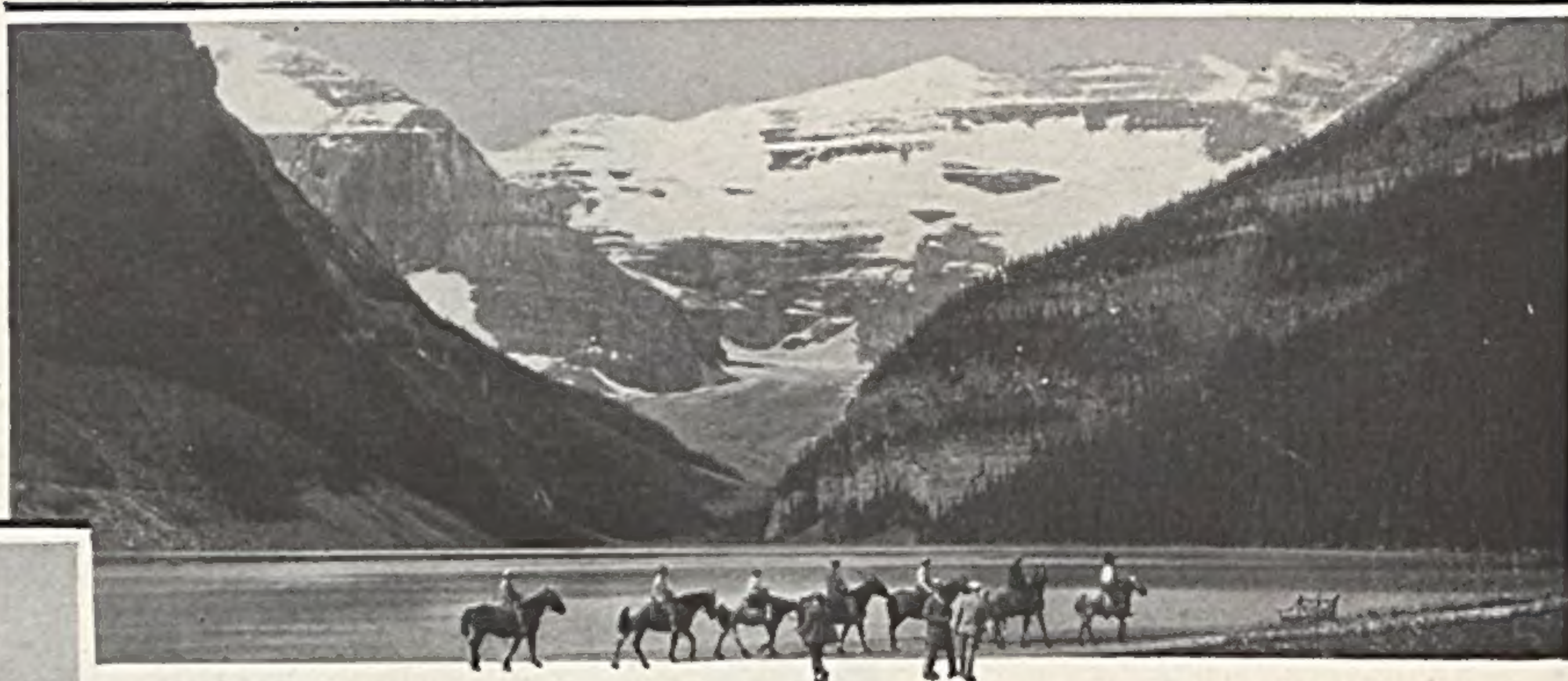


AND AT WALK-OVER STORES THROUGHOUT THE COUNTRY

PARIS: 21 BOULEVARD DES CAPUCINES • LONDON: 372 OXFORD ST., W. 1







18-HOLE  
GOLF COURSE

3 SETS OF  
TEES

NEW  
\$100,000  
CLUB HOUSE

4 FINE RED  
TENNIS COURTS

WARM SULPHUR  
POOL  
COOL GLACIAL  
POOL

SADDLE HORSES

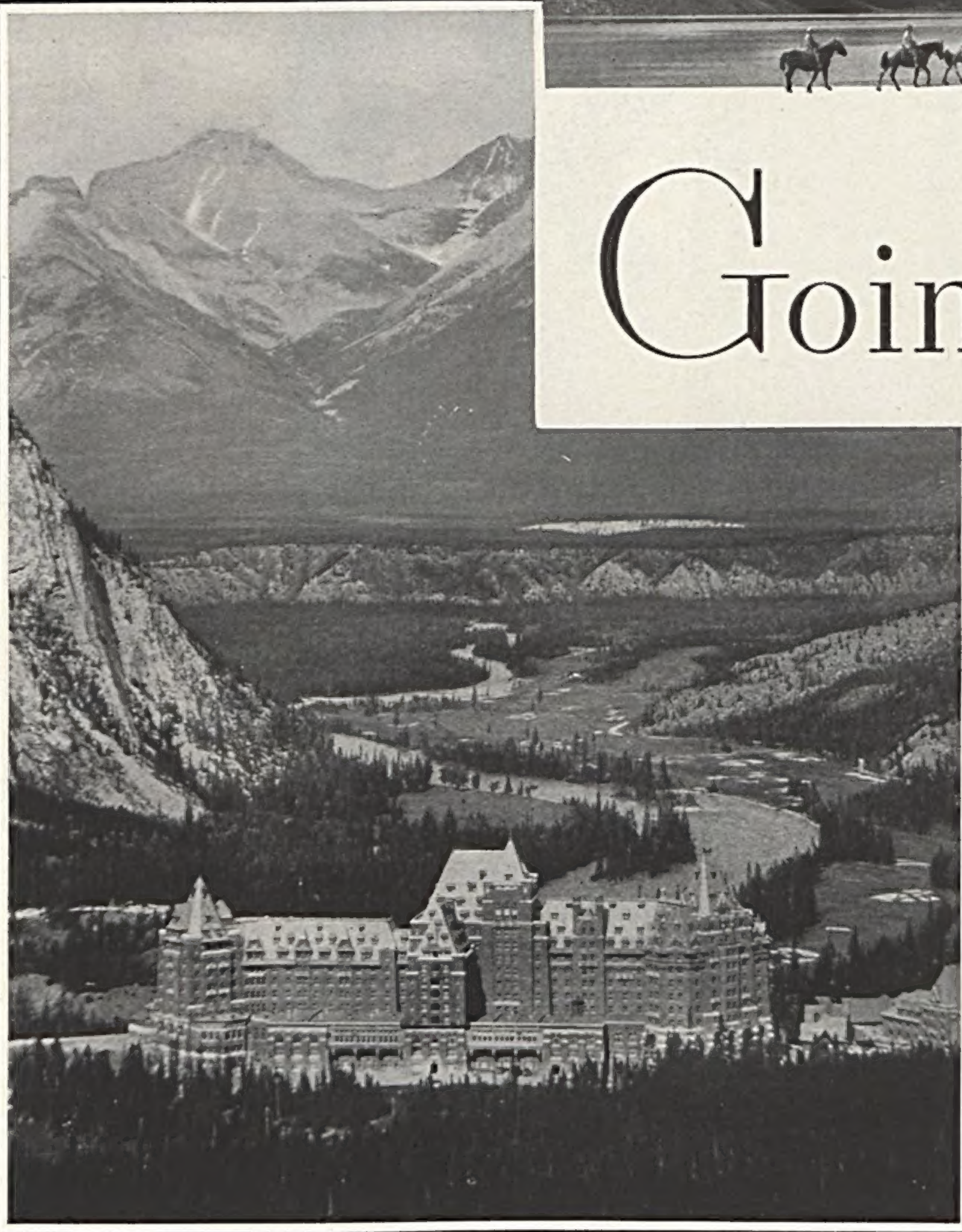
MOUNTAIN  
PONIES

SWISS GUIDES

SMOOTH MOTOR  
ROADS TO  
LAKE LOUISE

EMERALD  
LAKE

THE YOHO



# Going up!

*up on the skyline of the*

## CANADIAN ROCKIES

THIS will be the summer for a bracing, complete-change holiday. What your system craves is the high-line—the sky-line—the headline time of your life...Banff! Golf on a \$450,000 Stanley Thompson Course—Willington Cup, July 18-23—Prince of Wales Trophy, August 15-20...Tennis on fine red courts against a diamond and emerald backdrop...Swimming in two exhilarating pools—warm sulphur and a cool crystal straight off the peaks. Riding where you can see infinite miles, up, down and across...Dancing and dining and living



# Banff

SPRINGS—

## A CANADIAN PACIFIC HOTEL

*Special Rates*—Weekly and Monthly. *European Plan*—throughout season. Also *American Plan*—May 28th to June 30th and Sept. 1st to Sept. 26th. Hotel opens on May 28th.

Low Summer Rail Fares from all central points: *Special Reduced Round Trip* (30-day limit); *Reduced Round Trip Fares for Season*, (effective May 15—return limit Oct. 31).

in a \$9,000,000 hotel hung halfway up a mountain with two glacial rivers roaring at its feet. And the *costs* have been scaled—not up, but downwards. Chateau Lake Louise too, 40 smooth motor miles away, with *new low American Plan* rates...and the Bungalow Camps for further economy.

NEW YORK  
201 Dixie T'm'n'l Bldg.  
CINCINNATI

BOSTON  
71 E. Jackson Blvd.  
CHICAGO

BUFFALO  
1231 Washington Blvd.  
DETROIT

PHILADELPHIA  
611 2nd Ave. So.  
MINNEAPOLIS

WASHINGTON, D. C.  
412 Locust St.  
ST. LOUIS

PITTSBURGH  
675 Market St.  
SAN FRANCISCO

ATLANTA  
621 So. Grand Ave.  
LOS ANGELES

CLEVELAND  
1320 Fourth Ave.  
SEATTLE

Reservations, rates, information also, from—Banff Springs Hotel, BANFF, Alberta. Or from offices in other large cities of the United States and Canada.

Ask for All-Expense Conducted Tours—GOING Grand Canyon—California: or Yellowstone—Columbia Highway: or Glacier National—Mt. Rainier—also Alaska. RETURNING—via Lake Louise and Banff. Also a Special Tour of 6½ Glorious Days in the Canadian Rockies—for only \$60.00.



a  
PHOENIX

P R E S E N T S

P R O M E N A D E

B E I G E

THE SMART SPRING HOSIERY COLOR..

ONE OF THE BOULEVARD TONES

SPONSORED BY PARIS' FOREMOST FASHION ARTIST  
THE NOTED PAINTER

*Eric*

CARL ERICKSON (ERIC) IS CELEBRATED ON TWO CONTINENTS FOR HIS PAINTINGS OF TITLED EUROPEAN WOMEN. HIS INCOMPARABLY CHIC FASHION DRAWINGS ARE PUBLISHED IN THE LEADING FASHION MAGAZINES OF PARIS AND NEW YORK, AND REFLECT ERIC'S INTIMATE KNOWLEDGE OF SMART EUROPEAN LIFE.





**"PROMENADE" BY ERIC . . . PAINTED FOR PHOENIX . . .**

ERIC, THE NOTED PAINTER, PARIS' FOREMOST FASHION ARTIST, HAS EXECUTED THIS BRILLIANT PAINTING ESPECIALLY FOR PHOENIX. IT IS HIS INTERPRETATION OF "PROMENADE BEIGE" AND THE OTHER BOULEVARD TONES—THE SMART NEW PHOENIX HOSIERY COLORS WHICH HE HAS SPONSORED.

**FREE!** . . . Your Phoenix dealer is authorized to present you with an exquisite full-color print of Eric's original painting—"Promenade"—free with every purchase of 2 pairs of Phoenix Hosiery. These prints, size 12" x 14½", on antique paper, ready for framing, are limited in quantity. Early application is advisable.



Subtle...elusive...lovely!.....

# PROMENADE BEIGE

THE SMART SPRING HOSIERY COLOR

SPONSORED BY ERIC...PARIS' FOREMOST FASHION ARTIST

CHARMING...gay...our costume shades for Spring! A burst of red, white and blue...a bouquet of pastels...a patch of light, bright colors...

And what for hosiery—with this varied costume color card? Subtle, elusive shades, says fashionable Paris. *Boulevard Tones*, translates Phoenix for America.

So here they are... *Boulevard Tones*, including Promenade Beige! Hosiery colors sponsored by Paris' noted painter and authority on chic—Eric. Promenade Beige, Gazelle, French Grege, Patou Beige, Dusk—these comprise Phoenix Boulevard Tones, the hosiery shades from Paris for Spring.

Made of CERTIFIED SILK  
for greater beauty...longer wear

Exquisite Phoenix duSheer...lovely  
Phoenix Twistell...all Phoenix stockings,



so famous for their beauty and long wear, are now made of *Certified Silk*!

Do you realize how frequently your troubles with hosiery go back to defects in raw silk? Always it has been found that raw silk varies in quality. Always Phoenix has taken unusual care...spent more money for raw silk to safeguard you against these defects...

Now to make still more certain of giving you the long wear...the lovely sheerness and evenness of texture you want...all raw silk bought by Phoenix is submitted to

a famous laboratory. There it must pass rigid tests for high quality. Only silk *certified by this laboratory* is used in Phoenix Hosiery.

Ask to see Phoenix Hosiery of *Certified Silk*, in the new *Boulevard Tones* sponsored by Eric. At new, low prices, 85c to \$1.95. With every purchase of 2 pairs of Phoenix Hosiery, your Phoenix dealer is authorized to present you with an exquisite full-color print of the Eric painting on the opposite page, size 12" x 14½", ready for framing—*free*. Ask for it at your Phoenix dealer's, today. Phoenix Hosiery Company, Milwaukee, U. S. A.

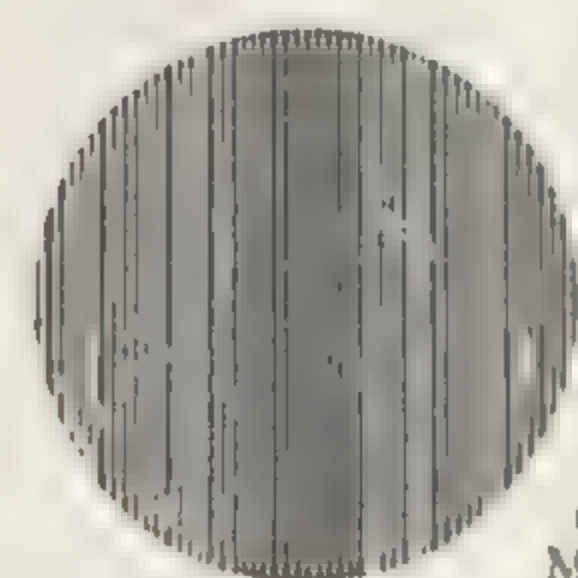
On the air...the original King's Jesters, a harmony team famous from coast to coast; Virginia Clark, popular radio contralto; the Phoenix Orchestra in a smart musical program. A nation-wide broadcast. Tune in!

# PHOENIX hosiery



Other Phoenix Boulevard Tones for Spring, sponsored by Eric, Paris' foremost fashion artist

Made of CERTIFIED SILK



ORDINARY  
raw silk showing defects



Greatly  
Magnified

CERTIFIED  
silk used by Phoenix

Defects of ordinary raw silk (shown above left) mar the beauty and weaken the strength of finished hose... Raw silk used by Phoenix (shown above right) is certified by a famous laboratory as having passed rigid tests for freedom from these defects. This means greater beauty, longer wear in Phoenix Hosiery





## *the ultra in fashionable footwear*

Spring . . . the newest of fashion's pronouncements are delightfully interpreted in a full range of authentic stylings in fascinating new leathers and fabrics, subtly expressing the delicate finesse and creative artistry of fine craftsmanship. A galaxy of exclusive conceptions in colours persuasively sensitive to the influence of the season's fashion fantasies, await your selection at the better shops and shoe salons of leading stores.

LAIRD, SCHOBBER AND COMPANY



PHILADELPHIA



# EASTER à la SCHRAFFT'S

● One look and you lose your heart. Two looks and your mouth waters. Three looks . . . *sold!* The coy bunny (*upper left*) carrying sweets, \$2.00. The sun-bonnetted duck, bearing candy, \$2.75. The three jolly eggs, filled with Luxuro Chocolates, reading left to right, are \$5.00, \$3.00, \$4.00.

● Below the eggs, a sweet rabbit perched on a large bar of chocolate, 75c. *Center*, an Easter nest with goodies and a bunny, \$2.00. (Others from 40c to \$5.00.)

● Three boxes of candy—perfect for Easter or any other time. The Hard and Chewy Selection, \$1.25 lb. *Open*, Thin Chocolates (dainty thin cream and nut pieces) \$1.00 lb. *Below*, the Gold Chest—a copy of the original Mazarin Chest in the Louvre—filled with finest diminutive Luxuro Chocolates (one pound only) \$2.00. Other Schrafft's candies and chocolates from 60c to \$2.00 the pound.

● The Gift Basket, brimming with delectable Easter sweets in bewildering variety, \$15.00. Others from \$5.00 to \$25.00.

● All these can be ordered at the Schrafft's stores in New York, Boston, and Syracuse. Mail orders should be sent to Schrafft's, 556 Fifth Avenue, New York.





# WE'VE COMPROMISED

## with Paris and Purses . .

Not that one can really compromise with Paris. But if you can picture the Paris thing, priced less without Paris knowing it . . . then you have the new Déjà idea. It all comes down to this . . . Déjà now presents the same expert designers—the same detail in workmanship—the same meticulous materials to sell for the considerably lower price of **\$29.50**

# Déjà



Top—After Molyneux, chiffon dress with pleated skirt . . . \$29.50

Toque after Patou of imported liseré straw . . . \$12.50

Dress of multicolored prints inspired by Schiaparelli . . \$29.50

Hat by Maria Guy of reversible Ratiné straw . . . \$12.50

Center—From Goupy, galyak trimmed coat of fine wool fabric . \$59.50

Inspired by Schiaparelli, coat of fine wool fabric . . . \$29.50

Right—From Mainbocher, dinner dress of printed crêpe . . \$29.50

Left—After Augustabernard of canton crêpe. Waffle pique trim . \$29.50

Hat after Descat of reversible Ratiné straw . . . \$12.50

From Mainbocher two piece dress of canton crêpe . . \$29.50

Hat from Alphonsine of semi-rough straw . . . \$12.50

Mainbocher adaptation of canton crêpe . . . \$29.50

Hat from Agnès of soft straw fabric . . . \$12.50

Déjà models can always be seen at BEST & CO., in New York, and at exclusive stores throughout the United States and Canada.

Déjà Dresses are sewn with Corticelli silk thread



Address Arthur J. Sanville, Déjà, 550 Seventh Avenue, New York  
Déjà, Sommer Bldg., Montreal, Sitôt, 4 Great Portland St., London, England





# For this day and age!

**HOSIERY** requires more than appearance these days to win the approval of careful dressers. There must be the certainty of perfect fit . . . the assurance of reasonably long wear . . . and that something which takes an article from the common lot and puts it in the spotlight. All these are in Trezur Filace, the better full-fashioned pure silk stocking.

Even a passing glance will tell you why Trezur Filace Hosiery is at the head of the style parade. See the beautiful lock-stitch lace designs in each top with every stitch a run-stop. Note the better fashioning, giving that tailored-to-your-leg appearance. Look at the toe, protected with an all-around cap of pure silk . . . the reinforced lower French heel and the narrow cradle sole. These mean long wear!

It is important that hosiery colors blend with your costume. Beige is a strong note this spring and most effective in this new Trezur "Sheer-rib" design . . . the newest and smartest in hosiery. The better shops have Trezur in your size, your colors, at popular prices to \$1.95. See them . . . buy them . . . today!

*Trezur*  
\*  
*Filace*  
\*  
PURE SILK HOSIERY  
MADE IN U.S.A.



## \*PROTECTED FILACE FEATURES

\*Filace designs, in the top, not only beautiful but proof against runs.

\*Improved toe construction is all pure silk, double thickness for comfort and extra wear.

\*Protected features made under license granted by Hozart, Inc.

### Sold at all the better shops—including:

ALABAMA: Birmingham—Burger-Phillips Co.,  
Odum Bowers & White  
Mobile—L. Hammel Dry Goods Co.  
ARKANSAS: Little Rock—Ike Kempner & Bros.  
Texarkana—Ben F. Smith Dry Goods Co.  
CALIFORNIA: Pasadena—Jordan's, Inc.  
San Francisco—O'Connor, Moffatt & Co.  
Raphael Weill & Co.  
CONNECTICUT: Bridgeport—The D. M. Read Co.  
Hartford—G. Fox & Co., Wise, Smith & Co., Inc.  
DISTRICT OF COLUMBIA: Washington—Wm. Hahn  
& Co., The Hecht Co., Lansburgh & Bro.,  
Woodward & Lothrop  
FLORIDA: Tampa—Maas Bros., Inc.  
GEORGIA: Atlanta—J. M. High Co.  
ILLINOIS: Chicago—Carson, Pirie Scott & Co.,  
The Boston Store, The Fair  
Quincy—Halbach-Schroeder Co.  
IOWA: Sioux City—T. S. Martin Co.  
KANSAS: Wichita—The Geo. Innes Co.  
KENTUCKY: Lexington—Mitchell, Baker & Smith,  
Inc., Wolf-Wile Co., Inc.  
Louisville—Stewart Dry Goods Co.  
LOUISIANA: New Orleans—Imperial Shoe Store, Inc.  
MAINE: Lewiston—Lamey-Wellehan  
Portland—Porteous, Mitchell & Braun Co.  
MARYLAND: Baltimore—Hutzel Bros. Co., The Hub  
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Boston—Jordan Marsh Co., The Shepard Stores  
Framingham—Rayfield's, Inc.  
Holyoke—Thomas S. Childs, Inc.  
Lawrence—Cherry & Webb Co.  
New Bedford—New Bedford Dry Goods Co.  
MICHIGAN:  
Detroit—The Ernst Kern Co., J. L. Hudson Co.  
Grand Rapids—Charles Frank & Co., Inc.  
MISSOURI:  
Kansas City—Mace-Ryer Co., Robinson Shoe Co.  
St. Joseph—Townsend Wyatt & Wall Dry Goods Co.  
St. Louis—Stix, Baer and Fuller Co.  
MONTANA: Missoula—Missoula Mercantile Co.  
NEW HAMPSHIRE:  
Manchester—Manchester Dry Goods Co.  
NEW JERSEY: Trenton—Goldberg's, Inc.  
NEW YORK:  
Binghamton—Sisson Brothers-Welden Company  
Buffalo—Adam, Meldrum & Anderson Co., Inc.  
New York—Bonwit Teller & Co., John Wanamaker,  
Frederick Loeser & Co., Brooklyn  
Rochester—Duffy Powers, Inc.  
NORTH CAROLINA: Asheville—Bon Marche, Inc.  
OHIO: Akron—The M. O'Neil Co., The A. Polsky  
Company  
Dayton—Elder & Johnston Co.  
Toledo—LaSalle & Koch Co., The Lion Dry Goods Co.  
Youngstown—The G. M. McKelvey Co.  
OKLAHOMA:  
Oklahoma City—McEwen-Halliburton Co.  
OREGON: Portland—Lipman Wolfe & Co.  
PENNSYLVANIA: Harrisburg—Robinson & Co.  
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York—S. Grumbacher & Son  
RHODE ISLAND: Providence—The Outlet Company,  
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VIRGINIA: Newport News—Oser Bros.  
Norfolk—Bishop's, Inc.  
Richmond—The Kaufman Store, Inc.  
WEST VIRGINIA: Wheeling—Geo. E. Stifel Co.

1932

©

COMBINE HOSIERY CORPORATION . . . 1107 BROADWAY . . . NEW YORK CITY





To ADORN the "Bird of Paradise"

For this evening gown for Dolores Del Rio, RKO-Radio Pictures player, an eggshell shade of Skinner's Crepe Satin was chosen.

HOLLYWOOD designers know the subtle power that lies in a costume. They know that a part has to be *dressed* as well as acted. The selection of materials is important.

To adorn the vibrant personality of

Dolores Del Rio, in her new screen production, "Bird of Paradise", the costume directors of RKO-Radio Pictures chose silks about whose quality there is never any question . . . Skinner's.

"LOOK FOR THE NAME IN THE SELVAGE"

*Skinner's*  
Silks

WILLIAM SKINNER & SONS... ESTABLISHED 1848... NEW YORK... CHICAGO... BOSTON... PHILADELPHIA... LOS ANGELES

FLAT CREPES

CREPE SATINS

CANTON FAILLES

TRIPLE SHEERS





*Meeting the most extreme requirements in decollete, the Charis Step-In also provides adequate back support and smartly "snugged in" waist. Wonderfully light and pliant.*



COPR. 1932, CHARIS CORPORATION

*And now—*  
*the*  
**CHARIS**  
*Step-In*



*Note the quick, convenient method of fastening provided by adjustable tabs. Also broad insertions of fine webbing, holding skirt close to thighs.*

EVER since it has been fashionable to be feminine—since Empire "lines" became the goal of every smart woman—actually thousands of younger, slender women have asked for a Charis foundation garment designed especially for their individual requirements.

Now it is ready—the new, delightful Charis Step-In!

This garment with its characteristic features of adjustability is, in all essentials, a Charis. It creates flowing continuity of line, as only Charis can. It provides the definitely correct support, the flattened abdomen, the accented bust contour, the almost unbelievable comfort that cannot be had from any other foundation garment.

And yet—this Charis is altogether new and different. It is made in the daintiest shade of tea rose. You step into it as quickly as you would a girdle. Two folding tabs snap into place without an effort—and almost as by magic your lovely, Empire figure is created.

You'll want a Charis Step-In before you shop for Easter frocks. And you'll want to examine this exquisite garment leisurely, at home, where you can study all its unusual features. The quickest—and easiest way, is to 'phone your local Charis Establishment (listed under Charis) and ask for a Charis Representative. Or mail the coupon direct to Charis Corporation, Allentown, Pennsylvania.

**CHARIS**  
REG. U. S. PAT. OFF.

CHARIS CORPORATION, Allentown, Pa. (V-1-32) Kindly have your representative arrange a private showing of the new Charis Step-In at my home.

Name.....

Address.....



# VOGUE'S SCHOOL & CAMP DIRECTORY

## GIRLS' CAMPS

**CHEQUESSET** The Nautical Camp for girls 10 to 18 years. On Wellfleet Bay. Sailing, riding, cruising. Dramatics, crafts, on Old Cape Cod. 19th Season. Enrollment limited. *Lucille Rogers, 12 Parkside Road, Providence, R. I.* Bonnie Dune, The Nautical Camp for Boys, 25 miles away, is affiliated.

**WYNONA Camps for Girls**  
On Lake Morey, Fairlee, Vt. 19th year. Unexcelled facilities for all activities. 18 hole golf course. Box V145, Lakeville, Conn.

**French Camp** FOR GIRLS 7-18  
On Lake Champlain. Ninth Season. Happy Camp Life with usual activities plus French. Excellent health record. Special Junior Unit. *ECOLECHAMPLAIN—Box F, Middlebury, Vt.*

## BOYS' CAMPS

**WASSOKEAG SCHOOL-CAMP**  
The unique "older boy program". One counselor teacher for every 3 boys. Write for literature describing the "School-Camp Movement." *Lloyd Harvey Hatch, Director, Dexter, Maine*

**Camp FAIRWOOD**  
For "America's Finest" Boys. On magnificent Torch Lake (Mich.). Notable staff. 13 successful seasons. Limit 100; 8 to 16. Fine book on request. Mr. and Mrs. M. V. Eder, 5691 Belmont Ave., Cincinnati, O.

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May we make some suggestions? Write to some of the boys' schools mentioned in this or recent issues of Vogue, for their literature. Then write for Vogue's *Book of Private Schools* and *Choosing the Private School*—two booklets that impartially cover all kinds of schools, both boys' and girls'. And, at all times, feel free to ask Vogue's School Bureau any question pertaining to the education of either boys or girls. There is no obligation connected with the booklets or the Bureau, of course. Address: Vogue's School Bureau, 1928 Graybar Building, Lexington at 43rd, New York.

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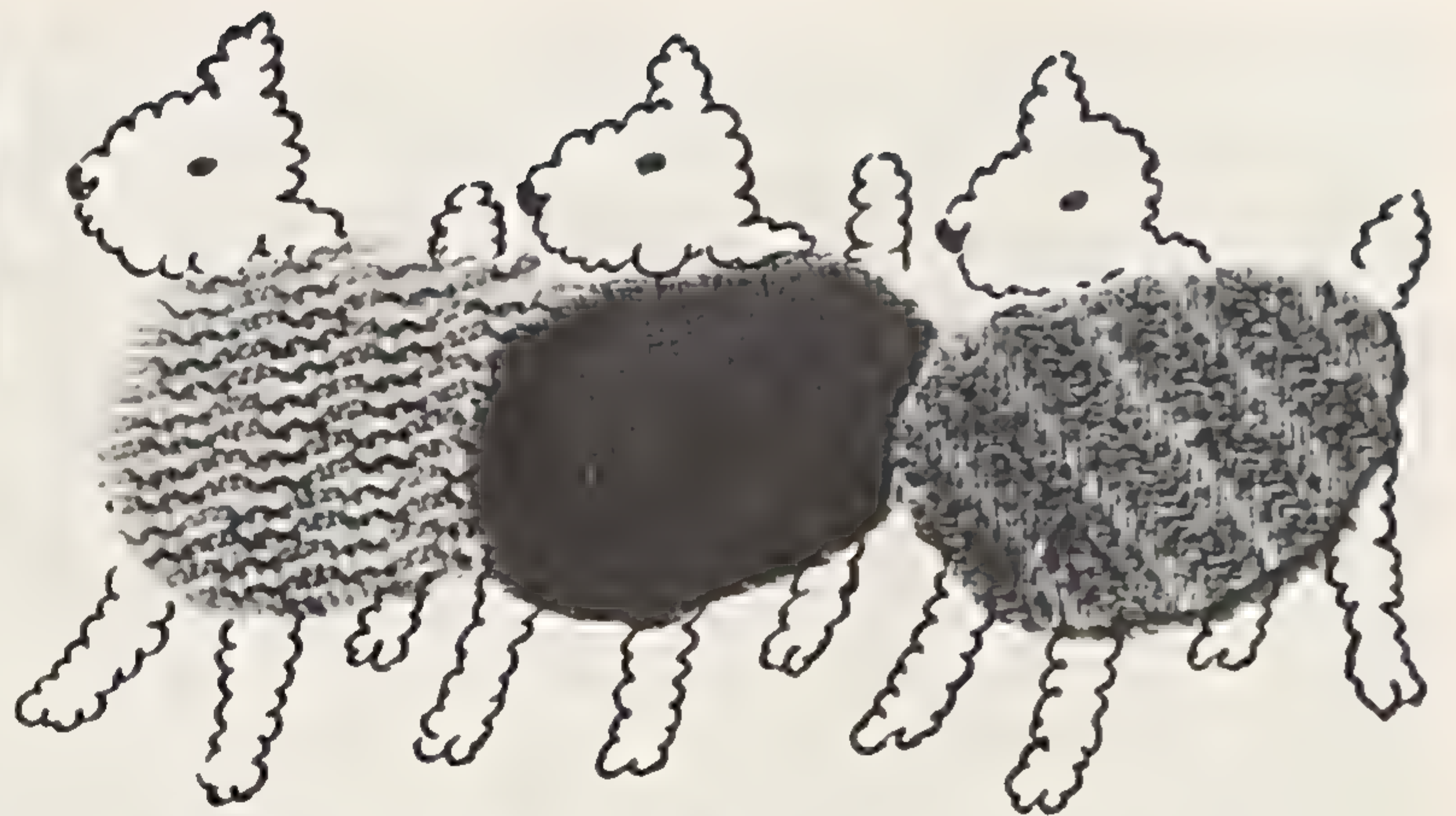
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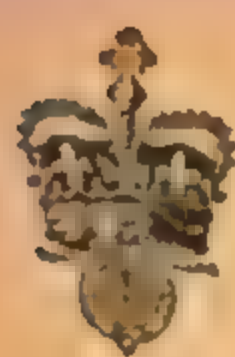
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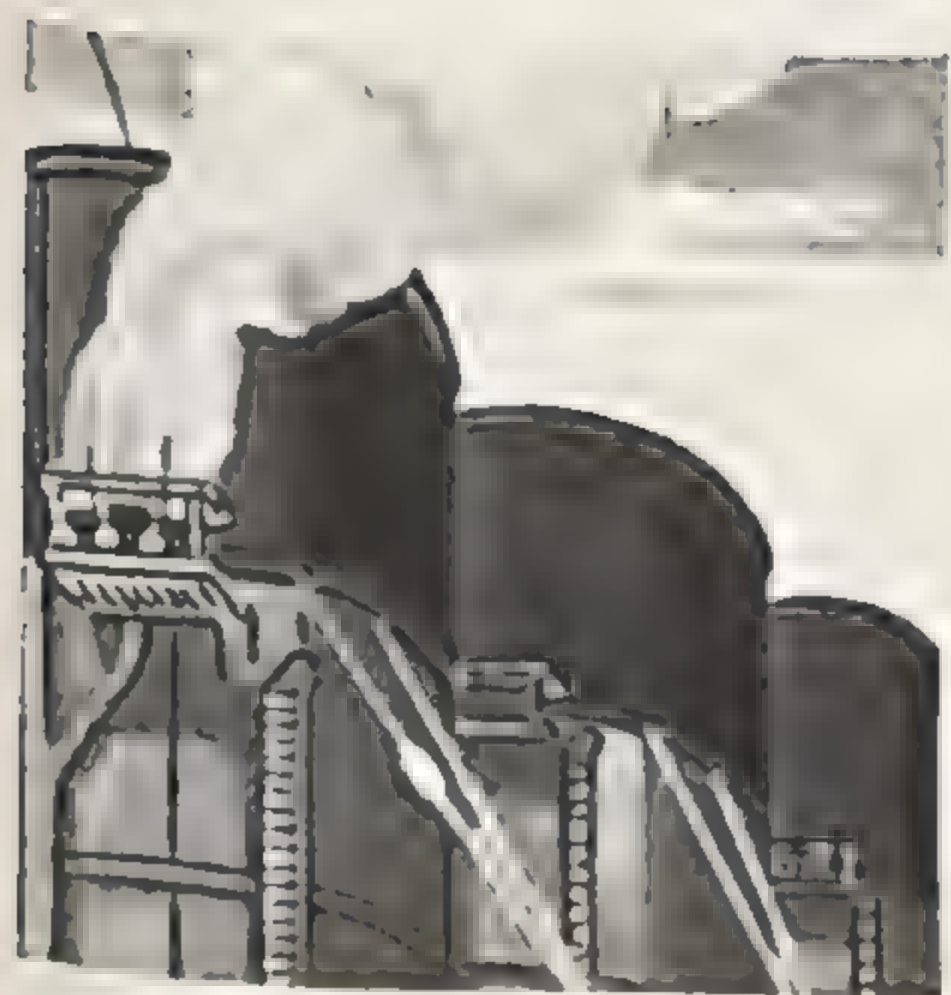
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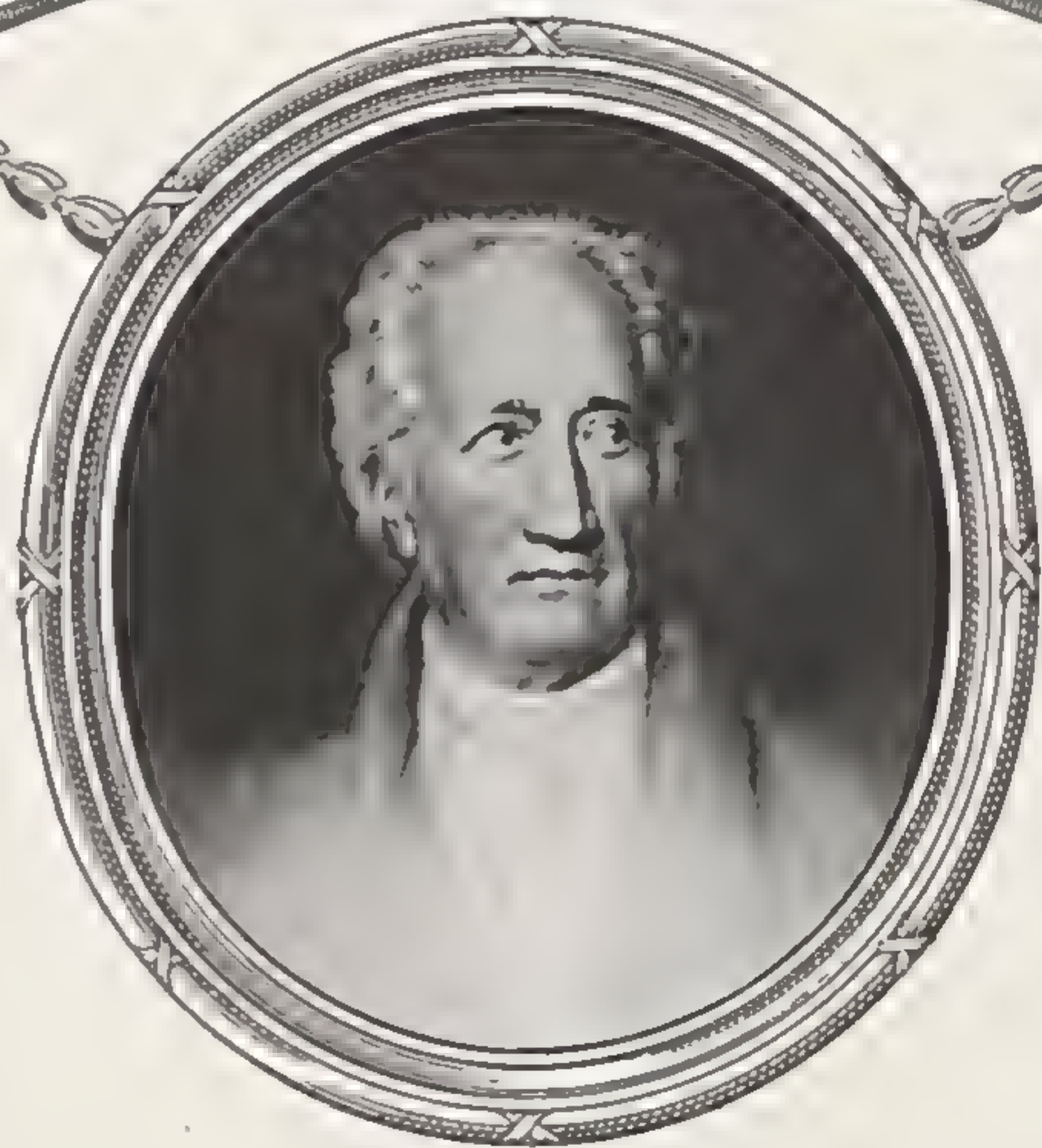
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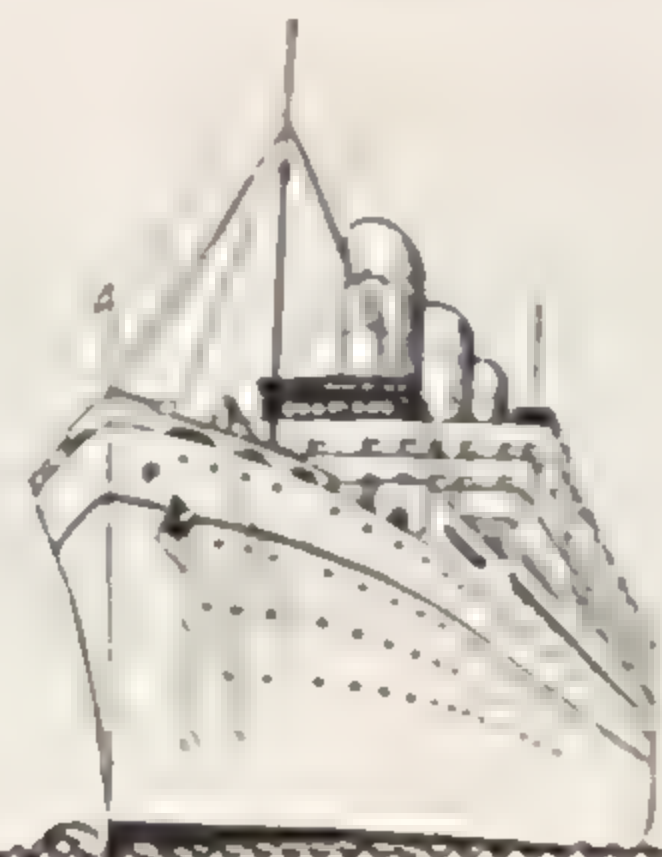


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## BIRTHS

## NEW YORK

**Du Bois**—On January 26, to Dr. Robert Ogden Du Bois and Mrs. Du Bois (Elizabeth H. Chisolm), a son, Philip Mason Du Bois.

**Morris**—On January 18, at Bay Shore, Long Island, to Mr. and Mrs. Stuyvesant Fish Morris, third, (Madeleine White), a son, Peter McKinney Morris.

**Pulitzer**—On January 29, to Mr. and Mrs. Ralph Pulitzer (Margaret K. Leech), a daughter.

**Wheeler**—On January 31, to Mr. and Mrs. Alfred N. Wheeler, junior (L. Romaine Bristow), a daughter.

## BOSTON

**Weld**—On January 23, to Mr. and Mrs. J. Linzee Weld (Barbara Foster), a daughter.

## CLEVELAND

**Grant**—On January 30, at Greenwich, Connecticut, to Mr. and Mrs. John Phillips Grant (Mary Harriet Collins), of Fairfield, Connecticut, a son, John Phillips Grant, junior.

## DEATHS

## NEW YORK

**Baldwin**—On January 30, Jessie Pinney Baldwin, wife of Henry de Forest Baldwin.

## DEATHS—Continued

**Baring**—On January 30, in Montecito, California, Alexander Baring, husband of Louise Thorn King Baring.

**de Rham**—On January 27, at Tuxedo Park, New York, Nathalie Howland de Rham, wife of Frederic F. de Rham.

**Huntington**—On February 2, Mary Irving Huntington, wife of the late Charles R. Huntington.

**Ledyard**—On January 27, Lewis Cass Ledyard, husband of Isabel Morris Ledyard.

**Lee**—On February 3, Lucie Cushing Whitney Lee, wife of the late Charles H. Lee.

## LONDON

**Paul**—On January 29, Lady Dean Paul (Irene Regine Wieniawski), wife of Sir Aubrey Dean Paul.

## PARIS

**Orléans**—On February 4, Blanche Marie Amélie Caroline Louise Victoire, Princesse of Orléans, daughter of the late Prince Louis, Duc de Nemours, and of Victoire, Princesse de Saxe-Cobourg.

## PHILADELPHIA

**Hopkinson**—On January 27, William Francis Hopkinson, husband of Jeannette Hileman Hopkinson.

**Raymond**—On February 2, in Newington, Connecticut, Henry Jarvis Raymond, of Norfolk, Connecticut, husband of Marguerite I. Mallett Raymond.

**Stout**—On January 27, Dr. George Clymer Stout.

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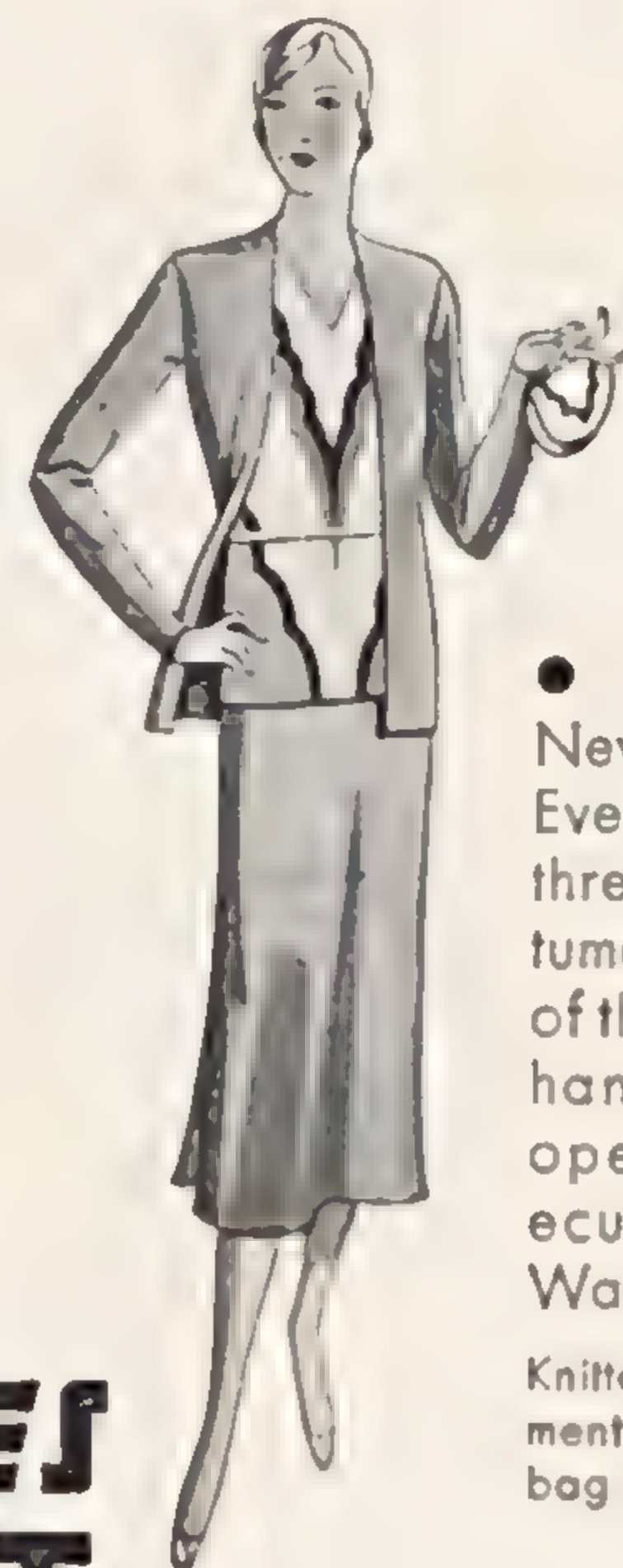
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## ENGAGEMENTS

### NEW YORK

**Bailey-Spencer**—Miss Louise Phillips Bailey, daughter of Mr. and Mrs. Franklin Pierce Bailey, of Springfield, Ohio, to Mr. J. Beaumont Spencer, of New York, son of Mr. Alexander H. Spencer, of Montecito, California.

**Cheney-Marshall**—Miss Amory Cheney, daughter of Mr. and Mrs. Frank Dexter Cheney, of South Manchester, Connecticut, and New York, to Mr. John Alexander Marshall, son of Mr. and Mrs. George Tyler Marshall, of Detroit, Michigan.

**Lenssen-Allen**—Miss Ethel Cleveland Lenssen, daughter of Mr. and Mrs. Arthur Lenssen, of New York City and Edgartown, Massachusetts, to Mr. John Findlay Allen, son of Mr. and Mrs. Yorke Allen.

### BALTIMORE

**Constable-Jewett**—Miss Alice Groome Constable, daughter of Mr. and Mrs. William Pepper Constable, of Baltimore, Maryland, to Mr. Richard William Dickinson Jewett, son of Mrs. Richard Dickinson Jewett, of Washington, D. C.

**Swindell-Miller**—Miss Margaret de Velasco Swindell, daughter of Mrs. Walter B. Swindell, junior, of Club Road, Baltimore, to Mr. Edgar Harriott Miller, son of Mrs. Louis Auguste Mathey, of Cranford, Maryland.

## WEDDINGS

### NEW YORK

**Cromwell-Pettigrew**—On January 27, Dr. Henry A. Cromwell, of New York, son of Mr. and Mrs. Volney Lee Cromwell, of Dallas, Texas, and Miss Ann Bailey Pettigrew, daughter of Mr. and Mrs. Todd M. Pettigrew.

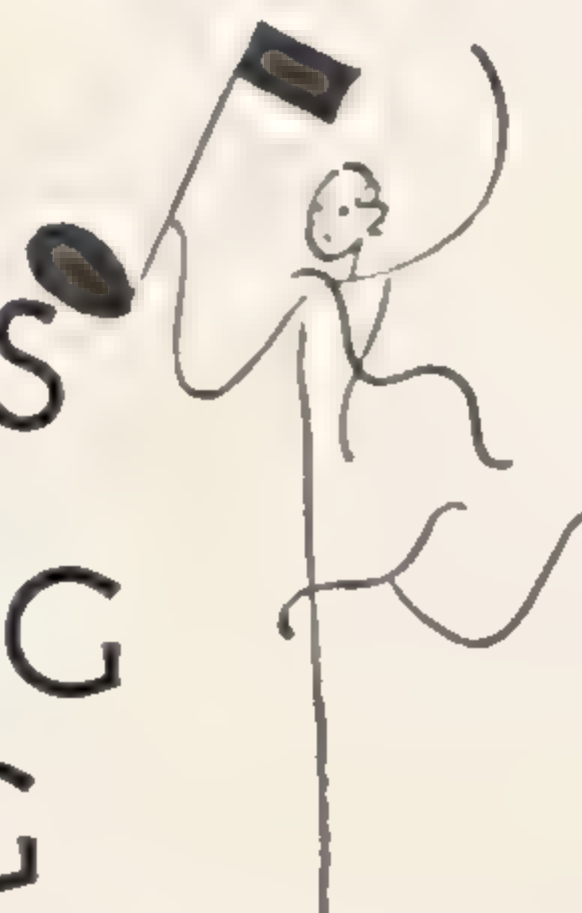
**d'Andria-Thornton**—On January 27, in the Church of Notre Dame, Duke Fabio Carafa d'Andria, son of Duke Carlo Maria Carafa d'Andria, and Madame Renée Thornton.

**Dunn-Berry**—On January 30, in Saint Stephen's Church, Mr. Rogers Cleveland Dunn, son of Mr. and Mrs. Cleveland Arthur Dunn, of "Armarestre," Scarsdale, New York, and Miss Betty Berry, daughter of Mrs. John Kirkman Berry, of New York and Greenwich, Connecticut.

**Laughlin-Pratt**—On February 16, in Grace Church, Mr. William McKennan Laughlin, of Pittsburgh, Pennsylvania, and Miss Cynthia Anne Pratt, daughter of Mrs. Charles Aubrey Cartwright, of London, England, and Mr. Alexander Dallas Bache Pratt, of New York.

**Rathbone-Clough**—On January 30, in Trinity Church, Mr. John Rankin Rathbone, son of Mr. and Mrs. William Rathbone, of London, England, and Miss Beatrice Frederika Clough, daughter of the late F. Roland Clough and Mrs. Clough.

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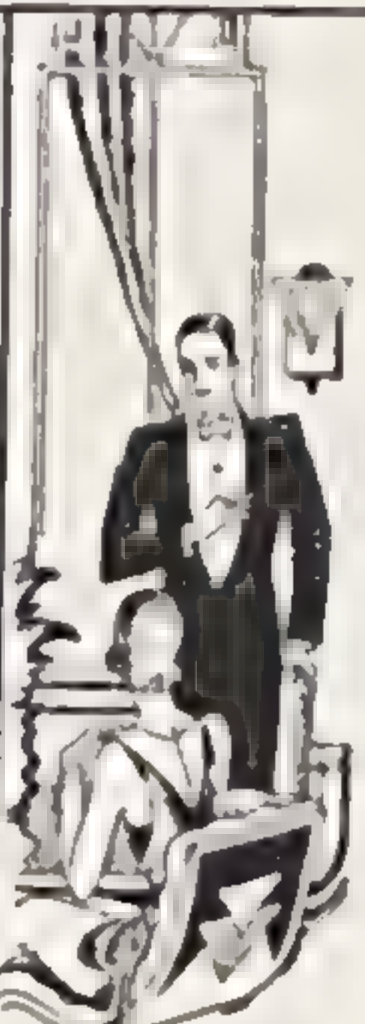
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smart Jay-Thorpe models for Spring?*



## V O G U E

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HATS AND GOWNS FROM  
EARLY PARIS OPENINGS

Cover Design by Mourgue

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MARCH 15, 1932

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THERE ARE THREE VOGUES  
AMERICAN, FRENCH, AND BRITISH

Edna Woolman Chase, Editor-in-Chief

Carmel Snow—Editor of American Vogue  
Michel de Brunhoff—Editor of French Vogue  
Alison Settle—Editor of British Vogue



A large cross-stitch sampler is the central focus, featuring a poem in a decorative, stitched font. The poem reads:

SEASONS  
 GREETINGS  
 Season of Birds  
 and flowers  
 and the smiling Sun  
 Time to plant seeds  
 of new friendships  
 and give old friends  
 the sweets they  
 most adore

The sampler is adorned with various illustrations: two potted plants in the top corners, two birds perched on a branch to the right of the poem, a sun in the center of the poem, a woman in a long dress on the left, and a man in a top hat and cane on the right.

Below the sampler is a box of **Whitman's Sampler** CHOCOLATES & CONFECTIONS. The box is open, revealing a variety of chocolates and candies arranged in compartments. To the right of the box is a bouquet of flowers and a small card that reads "EASTER GREETINGS".

At the bottom left, text reads:

Listen to  
 Whitman's Sampler Hour  
 N. B. C. Red Network  
 Fridays 10.00 P.M. [E.S.T.]

At the bottom center, a small copyright notice reads:

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# VOGUE'S

## eye view

## of the mode

BACK in the dear dead days beyond recall, when you were studying geometry and the campaigns of Cæsar, your knowledge was tested from time to time by a species of Inquisitory Torture called Examinations. You knew yourself that it was only by submitting to this rack that you could prove how much you knew about the square of the hypotenuse of a right triangle being equal to the sum of the squares of the other two sides, or how many parts all Gaul was divided into. Reluctantly, you acquiesced that what a person can't express he doesn't really know.

You as a reader of Vogue are about to be put to the test. You will know, when you have come through it, whether you really read Vogue or just turn over the pages. The ensuing examination includes no questions which were

not clearly answered in one of the last four issues of Vogue or the present one. You need only refer to those issues to read the answers, but we trust you not to crib or cheat.

1. What shade, long associated with peroxide blondes, has this season returned into the fold of fashion? (January 15)

2. What portion of your anatomy, formerly slighted, is being played up in the new clothes? (January 15)

3. Out of the following colours, check the three that are leaders for spring: red, white, black, beige, blue, yellow, green. (January 15)

4. Where will flowers bloom profusely this spring, sartorially speaking? (February 1)

5. All hats, in the spring of 1932, are divided into three types. What are they? (February 15)

6. Is it a suit year, or is it not? (February 15)

7. What is the difference between this year's stockings and last year's? (March 1)

8. In what respect is the head of a lady, spring 1932, like a head of the Hermes of Praxiteles? (March 1)

9. How far away from the golf course can sweaters go, this season? (March 1)

10. What about blue shoes? (March 15)





CECIL BEATON

**Mrs. Winston Churchill**

Mrs. Churchill, the former Miss Clementine Hozier, is the daughter of the late Sir Henry Montague Hozier and Lady Henrietta Blanche Hozier. She is active in philanthropic work and was made C. B. E. (Commander British Empire) by the King, an honour seldom conferred on women, for her work in the War. She and her husband, the Right Hon. Winston Churchill, have one son, Randolph, and three daughters, Diana, Sarah, and Mary



## At the Paris openings

# FASHION GOES NATIVE

AT the Paris Openings, the new mode came rollicking up from fishing villages and in from the fields. Woolens, silks, and cottons are rough and sturdy and often so mixed you can't tell them apart. Even high fashions disguise themselves in silks that look like wools or in silks with lively cotton prints. Cottons and linens are used for formal resort clothes and even go to town. As to colours and prints—vivid field-flower colours vie with soft aqua-relles, sailor-shirt stripes run riot, and there are spring showers of polka-dots and a blooming of daisy prints.

It has a young silhouette—this gay new mode. A flat, closed-in neck-line; width at the elbows; the body a slender stem. Elbow capes or cape sleeves draw a horizontal line right through, often giving a mushroom silhouette. Sleeves are the great excitement—short sleeves, rolled-up sleeves, baby puffed sleeves, peasant guimpe sleeves, balloon sleeves, and sleeves doubled under at the elbow. Even long sleeves have some puff that suggests short sleeves.

The Openings show many high-waisted overall dresses with guimpes. High waists are, in fact, seen everywhere, but usually you scarcely think about them. Schiaparelli, however, uses her Directoire evening line for the daytime, and Vionnet makes you notice her high waist by using contrasting fabrics and colours above and below. Patou and Mainbocher mould their day clothes high about the waist, giving a short bodice effect. Skirt lengths are practically unchanged.

There are many more suits than coats. Jackets often stop above the hip-line, sports jackets stop short at the waist-line, and Schiaparelli ends her sweaters at midrib. Then, there are scores of boleros, and a new suit has a fitted bolero and looks like a coat or a dress.

All of these bright young day clothes are topped by tilted sailor hats or Breton berets or sailors with cheerfully upcurling brims, like those you wore in your childhood, and often there are gay scarfs tied in big bows perched on the shoulders or bobbing under the chin.

Untouched by this back-to-Nature spirit are certain town clothes of immense and sober distinction. Soot-black or deep navy-blue are the usual colours, and Patou makes them of soft, dull woollens and crêpes. Flicks of colour point up, rather than relieve their enormously sophisticated restraint—as four chunky silver buttons on



a black wool dress from Augustabernard or tiny, twisted green sash ends on a black crêpe from Mainbocher.

Another evidence of this sophisticated new trend is Vionnet's sleeveless afternoon dress of printed chiffon with a very low front décolletage, worn under a simple honey-beige silk coat. Mainbocher and Augustabernard also show afternoon clothes of this rather elegant type, in honey-beige. Then, there is Lanvin's beige rectangular cape bordered three deep with silver fox and mounted on a draped yoke of the material of the accompanying dress—a superb costume to wear to the races. To wear with this, Lanvin shows a gigantic sailor with a brim that extends beyond the shoulders, and Reboux is making sailors of the same surprising dimensions.

Going back to Nature again, there are the flower-trimmed hats, like Patou's tilted white straw canotier with brilliant field-flowers made of celluloid. Clumps of flowers blossom, too, on evening frocks—narcissi at the décolletage of Lelong's white crêpe frock, their cool green stems forming one shoulder-strap (see page 48); nasturtium cap-sleeves on Augustabernard's daffodil-yellow chiffon. And there is a new bluebell silhouette, with skirt fulness flowing free. Vionnet, Patou, and Augustabernard all make it, in chiffon or supple crêpe.

The great fabric news is the use of cottons and linens for both resort and town clothes. Patou makes a town suit of navy-blue woollen and adds a white cotton blouse. Schiaparelli makes a town-and-country suit of butter-beige cotton with a façonné weave, worn with an Empire-length blouse of blue cotton. Chantal uses coarse apple-red linen for a top-coat (see page 47). Paray, Goupy, Maggy Rouff, Lyolène, Jane Régny—all have novel uses for cottons and (Continued on page 48)





## UP FROM THE SOIL

GOUPY puts nice homely hand-crocheting around the edges of this blue linen dress, "Coup de Vent" (upper left), so that it looks like something a peasant wears; Saks-Fifth Avenue. The hat is Colette Goupy's straw "You-You"

GOUPY'S white linen suit, "Régate" (left), is a rugged, workmanlike affair with a rakish short jacket, neat skirt, belt hitched around the middle, and that fine wool printed shirt, shown above, right; Saks-Fifth Avenue

MAGGY ROUFF enlists the sail-or-stripes you see around a fishing village for this jacket-blouse, "À toute heure" (above, centre). It's of blue-and-white striped linen, not of wool, and with it goes a simple skirt of navy-blue jersey

GOUPY'S checked blouse (right, above) has all the earmarks of a ditch-digger's or farm-hand's shirt. Just to keep you guessing, it's of blue-and-white wool—not cotton. It works with the white linen suit at the extreme left





CHANTAL brings you that newest of new resort coats—the heavy linen top-coat—but nothing like the old linen duster! This one is of delicious apple-red linen, cut cleverly, and owning the sobriquet, “Pluie d’été”; from Best

VERA BORÉA loves the colour of raw coffee-beans for a heavy linen jacket and two-piece sleeveless dress (above, right), and you have to admit it’s perfect with sun-tanned skins. The model’s “Grains de Café”; Bonwit Teller

LUCILE PARAY’S neat little suit, “Saint Tropez” (above, centre) is of Rodier’s spongy white cotton that you’d take for wool any day. The sleeveless blouse is of sky-blue linen; suit from Altman. J. Suzanne Talbot blue linen hat

LYOLÈNE subdues those Saint Tropez sailor fashions so they don’t look too garish in town. Here’s her navy-blue wool suit, “625,” with facing and blouse of blue-and-white seersucker; Best. Marie-Alphonsine’s gob hat, “646”





LUCIEN LELONG'S "YASMINA"—FRANKLIN SIMON

HOYNINGEN-WUENÉ

linens. And Chanel, surprisingly enough, makes a convincing evening dress out of white piqué.

Woollens have a soft, but firm quality that makes them fit beautifully. And the new crêpes have a dull, woollen-like quality—like Bianchini's "Matmira." There are some lovely flower prints for evening, and the unexpected appearance of fine woollens in evening models.

Country clothes and clothes for early daytime wear are extremely colourful. Every colour is seen, and the blues and the beiges run neck and neck. Navy-blue, cornflower-blue, violet-blue; sandy yellow-beige, putty colour, pale butter-beige. There are lots of good rich earth-browns, and poppy-reds, apple-reds, and geranium-reds. Apple-greens and moss-greens are other back-to-Nature colours, and marigolds and buttercup-yellows, horizon-blue, April-green, and strawberry-pink. Sooty black is challenged by midnight-blue as a practical shade, and white is used only in dull fabrics and in gowns of striking design.

Stripes and polka-dots have a bracing, tonic effect in this gay mode. Lanvin uses striped crêpes for linings, striped jersey for gilets and scarfs, and candy-striped chiffon organdie for two evening dresses. Mainbocher, Molyneux, Schiaparelli, and Lyolène all use stripes with huge success, and Schiaparelli and Bruyère make brilliant use of polka-dots. As for prints—the new flower patterns are enchanting. There is Vionnet's unlined chiffon coat with the print melting into the white of the crêpe dress underneath. And Mainbocher's crêpe coat with its black background practically obliterated by huge white marguerites, worn over a plain black dress. These printed coats are gay and young, and Maggy Rouff and Carotte make them charmingly.

To sum up—the daytime mode is full of strict little tailored morning suits with soft, colourful blouses; competent coat-dresses with elbow width through capes or sleeves or scarfs; jacket-frocks with boleros or other brief little coats; new tailored silk suits and afternoon ensembles with plain frocks and printed coats. And by evening, Paris is gay with frocks with Empire lines and the new bluebell silhouette; slim dresses with high, moulded waist-lines; shoulder capes, and fur evening capes that scarcely cover the elbows, rivalled by Lelong's two-thirds length Renaissance evening coats with closed-in neck-lines.





MAINBOCHER'S "618"—SAKS-FIFTH AVENUE

HOYNINGER-HUENÉ, PARIS

### Flowing crêpes for evening

As fresh and slim and stately as one of the narcissi at the décolletage is "Yasmina," shown on the opposite page. The green stems form one shoulder-strap, and the fabric is white macedonia crêpe, dull, opaque, and falling into graceful fulness. Posed by Miss Daphné de Levis-Prizer

Mainbocher has broken with the tradition that moulded our hips, and he gives us a new evening silhouette in "618"—a rustic, romantic dress for a very sophisticated lady to wear. It is made of dull, opaque white crêpe tailleur, and the all-around, spaced fulness is held in place by a sash





SCHIAPARELLI shifts her new clamp clips to the back of the beige wool coat, "1088" (extreme left), so that they fasten down the military cape that forms revers at the front • And here (left), Schiaparelli tries the Directoire line by day—a white cotton sweater over a one-piece black jersey dress, "1093"

LANVIN SPORT: Below, left—the cape-sleeve on a red wool jacket; black skirt; white piqué blouse; "Banco"; Saks-Fifth Avenue • A detachable cape of red-and-black diagonal wool and a dress to match—"Grenade" • A striped gilet and scarf brighten a brown jersey coat and dress. Hats from Lanvin







### High lights from the Paris Openings

MAINBOCHER'S day clothes—oftenest in black and white—made as much of a furore as his evening clothes. For morning: "605," a black wool suit with a black-and-white scarf; Bonwit Teller. Black felt "Breton" • More black and white—"503," a crêpe dress, striped scarf; Jay-Thorpe. White hat

• But this is the sort of suit that stole the Mainbocher show—an evening suit in afternoon length, "551," that is the newest craze for "don't-dress" nights. All of black crêpe royal, even to the huge roses. The dress has a moderate evening décolletage; Franklin Simon. Mainbocher's black hat, white gloves





GERMAINE LECOMTE • CLAIR SŒURS



CHANTAL



YVONNE CARETTE • MAGGY ROUFF

### A detailed report of the Openings

CAPE SLEEVES—to the elbow. "Mamelouk" (top) shows how smart they are. It's a navy façonné coat and white crêpe dress • And "380" has them, too—a dress of rough rustic crêpe in that new string colour, with gilt buttons; from Bergdorf Goodman

JACKET LENGTHS VARY. Very short is the bolero of "L'Étoile" (top), of black jersey; white linen blouse, green scarf; Thurn • The new three-quarters length—in "Le Roule," a navy wool suit; green crêpe blouse; Bergdorf Goodman. Hats from Camille Roger

PRINTED AND PLAIN. In "Primevère," at top, the dress is of a daisy-printed crêpe, the coat of navy-blue knitted wool; Bendel • A printed coat over a plain dress is news. "Kashmir" has a rose marocain dress and a printed shantung coat; Bergdorf Goodman





GOUPY • LUCILE PARAY

JANE RÉGNY • MAGGY ROUFF

MAGGY ROUFF • MIRANDE

### Look for these points from Paris

WHITE TOUCHES are seen everywhere. On Goupy's "Mousse" (top), white linen accents a moss-green wool dress; Hollander • "Chic" uses white piqué on black wool crêpe. The deep belt, leg-o'-mutton sleeves, and buttons are good points; Bonwit Teller

TOPS STOP SHORT—The skirt of "Rue de la Paix" goes under a plaid waistcoat and over a crochet blouse; Bergdorf Goodman • The belted bolero of "Vif Argent" is new. It's of chevron ribbed jersey, with a striped top to the dress; Lord and Taylor

CHECKING IN—"Brummel" (top) has a brown-and-beige plaid jacket, brown diagonal wool skirt, and white crêpe gilet • "Prince de Galles" has a brown-and-beige shepherd's plaid skirt, brown wool jacket, and yellow linen blouse; Jay-Thorpé





### **Geometry in a French garden**

As symmetrical as a diagram in geometry is this garden on the Riviera, which converges to a point, like the prow of a ship. Gabriel Guévrekian laid it out for the Vicomte de Noailles, following the contours of the land and putting walks of mosaic tiles between the flower-beds





MATTIE EDWARDS HEWITT

MRS. ROBERT BACON'S GARDEN, AT WESTBURY, LONG ISLAND

## TULIP TIME

IT WAS inevitable that the modern house should acquire a modern garden. Architecture always arrives first. "Men come to build stately," as Bacon said, "sooner than to garden finely."

And now that the modern garden is upon us, we wonder just how modern it is. Anywhere from three to five centuries old, for a matter of fact. The garden that Gabriel Guévrekian designed for the Vicomte de Noailles on the Riviera, with its converged point, like the prow of a ship, and its exact flower-beds and walks of coloured mosaic tiles laid out in geometric perspective, is a lineal descendant of those prim Renaissance parterres, those embroidered knots and complicated box-edge designs of coloured soils that brought fame to Crispin de Pas, to du Cerceau and to Vriedman de Vries in the sixteenth and seventeenth centuries.

Eventually, people were to tire of these. The informality and romanticism of the English garden swept away the pretty designs. Garden architecture was rooted up, and those who could afford it went in for making naturalistic landscapes. But even these, in time, looked with an envious eye on the past, and there appeared the false ruins and the pretty hermitages of ancient days. Perhaps romantic gardening is the next step that confronts us.

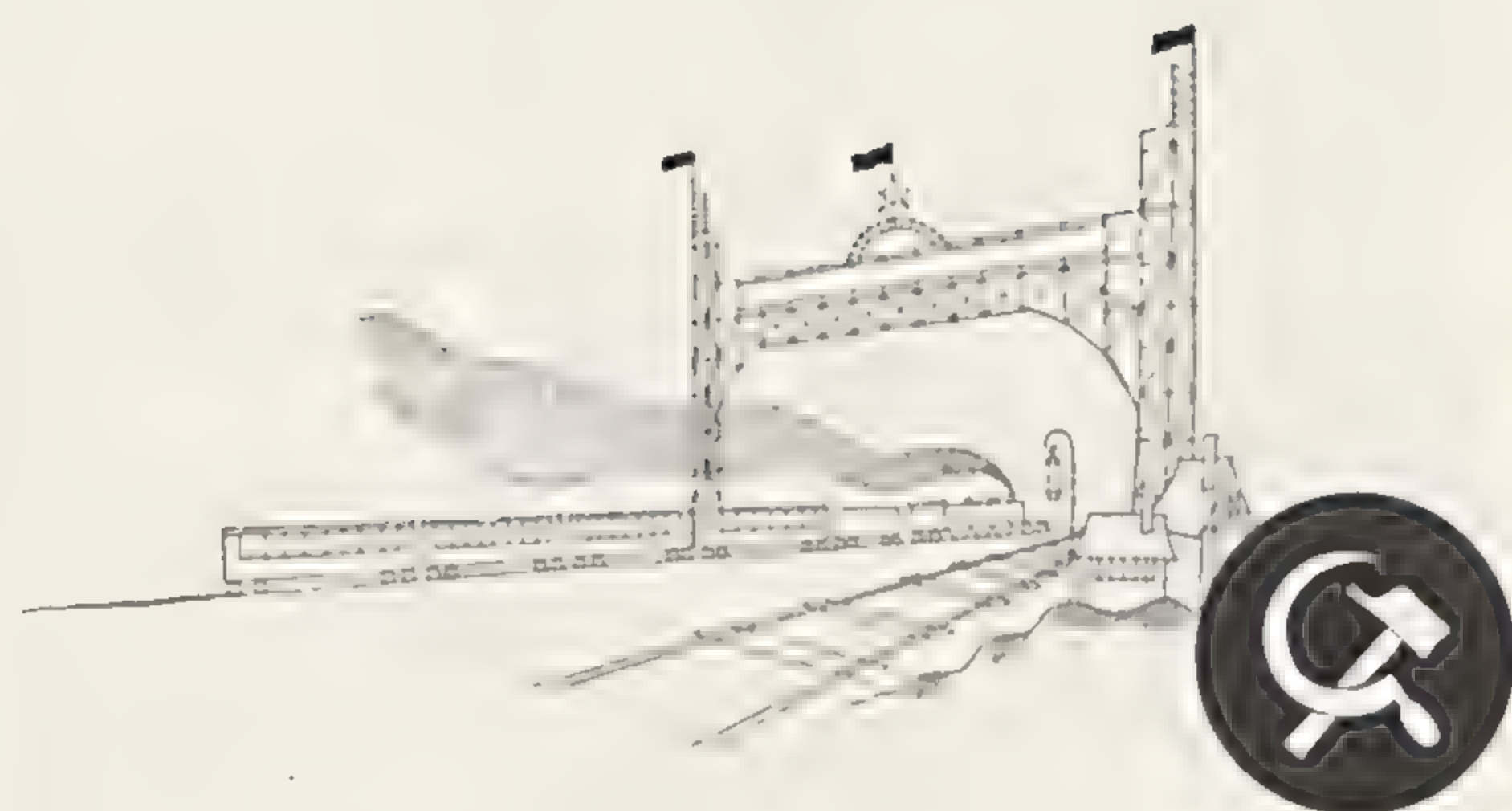
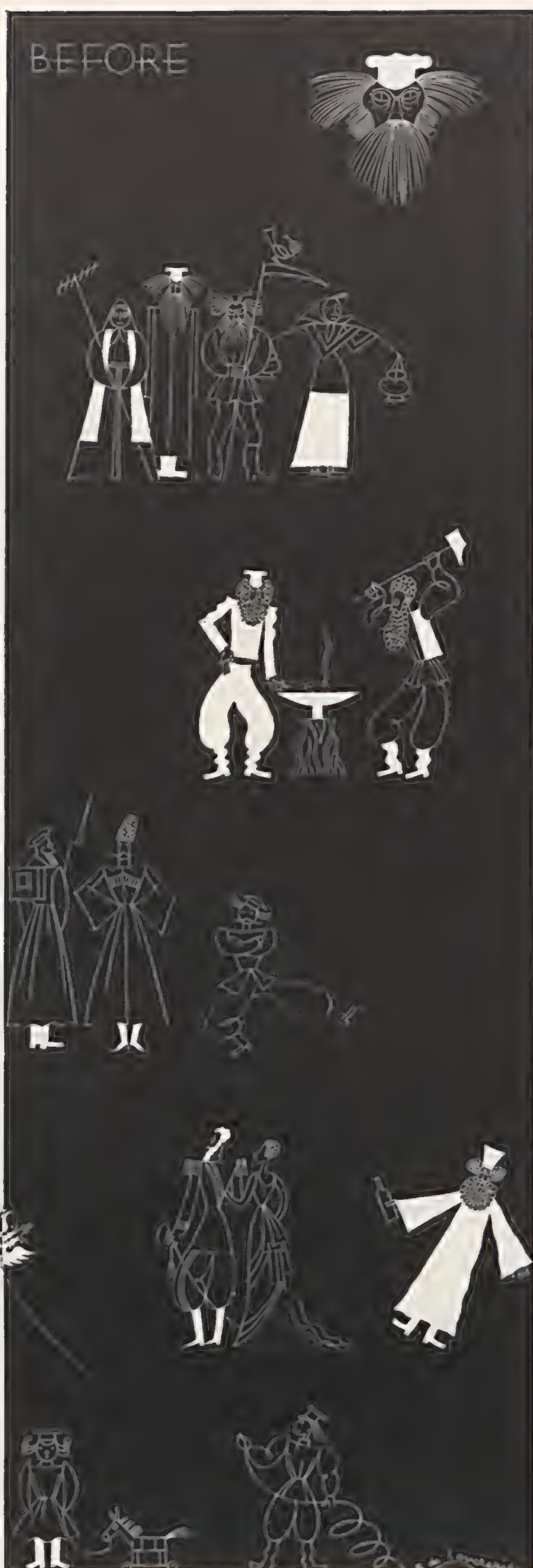
Meantime, there has appeared another interest that has given vitality to gardening. Women everywhere have taken up the spade and trowel. They

have gone into horticulture with an intelligence and zeal that promise to make over the face of the American countryside. They are approaching the garden more from the angle of the plants themselves than from the angle of the designs that can be made with them. They are gardeners—working gardeners, dirt gardeners—who follow their plants from seed to fruition, who are quick to try the nurseryman's latest novelty and who welcome into the circle of their garden families the last bush and tree brought home from the hinterlands of the world by intrepid plant explorers. Keeping one's garden up to the minute is quite as necessary as keeping one's wardrobe in fashion.

Many of these novelties and new plants are fresh additions to the spring garden. More delicate shadings in tulips, subtle refinements in narcissi, new tints and forms in iris and peonies, and a whole host of flowering trees and shrubs fetched from far-off Asiatic hillsides give the garden in spring a fresh enchantment and carry their glories into the herbaceous borders of summer. Combined with the plants we already have—the white and pink of dogwood, cherries, and flowering crab-apples, the gold of forsythia, and the mauves, Burgundy and crinkled, and whites of French lilac—these new additions fill the cup of spring garden beauty to the brim.

ERRATUM: In *Vogue* of December 15, 1931, the gardens of Middleton Place, near Charleston, were shown, and a comment which John Galsworthy made about Magnolia Gardens, which are in the vicinity, was quoted as applying to Middleton. Mr. Galsworthy said of Magnolia Gardens, "A painter of flowers and trees, I specialize in gardens, and freely assert that none in the world is so beautiful as this"





## LET'S GO TO RUSSIA

by Denise Émile-Schreiber

**D**ISTURBING thoughts assail you when you contemplate a trip into the land of the Bolsheviks. To your inward fears are added the discouraging prognostications of your friends and the magazine articles that portray to the world the U.S.S.R. You listen to all kinds of advice: "Take along your food and bedding." "Don't forget towels and soap." "Above all, don't talk. You will never, for one moment, be alone; even when you are double-locked in your own room. The walls have ears, and the entire O.G.P.U. is lying in wait to spirit you away."

A few days before our departure, a very respectable old gentleman encouraged us with the remark: "You are leaving for six weeks? If, after six months, we are without news of you, we promise to have an investigation made." So it is with a somewhat heroic allure that we arrive on the quay and board the train labelled "Niegoreloje."

Towards four o'clock of the last day of the journey, the train slows down; we are at the Polish-Russian Frontier. We pass under the great steel Arch of Triumph trimmed with red flags and banners, on which, in enormous letters, the Russians welcome all the workers of the world. At this moment, some of the travellers begin to intone the "Internationale." There is no longer any doubt—we are in the Union of Soviet Socialist Republics. The atmosphere is charged with emotion.

Here we are in the station of Niegoreloje, where we pass the Soviet Customs, before taking the broad-gauge train that serves all Russia. The first contact with the real Bolsheviks is endowed with curiosity and a certain emotion. What will



they be like? Bearded, with huge knives in their teeth? We are immediately reassured. The Customs officers, correctly dressed in white linen jackets with brass buttons, like marine officers, are polite, even amiable, if we are to judge by their smile, for we do not understand a word they say. Luckily, all indications concerning Customs and the exchange of money are translated into German, English, and French.

Our luggage once stamped and closed, inspection is made of our pocketbooks, which are filled with dollars, the currency most appreciated by the Soviets. We go into the Exchange Office and receive two roubles for a dollar, at stabilized exchange. Not wishing to appear like capitalists, we prepare to carry our own luggage, but porters appear and relieve us of it. Russian trains are all comfortable and clean. The food that is served in the dining-cars is not remarkable for its excellence, but, then, we didn't expect to find French chefs on Russian soil.

Here we are, then, on Soviet soil, on the road to Moscow. Everything, until now, seems to have worked out well. The train startles us with a bellow, but we shall get used to this noise, for, instead of a whistle, Russian trains have a muffled siren which is both profound and impressive. We pass a comfortable night, and, as the sun rises, we see a country of great immensity, the horizon pushed back beyond its normal limits. There are no roads, apparently, only sandy paths on which curious horse-drawn wagons come and go.

When we arrive at the huge station now under construction at Moscow, two charming young women, neatly dressed, await us on the quay. They are the interpreters that the "Intourist" delegated to receive us. Far from being treated as strangers, we are welcomed as guests of the Intourist—the Soviet Tourist Agency—which aims to make our stay agreeable and to ensure our leaving the country satisfied that we have had an opportunity of seeing everything in which we were interested. This organization, with branches in all the capitals of Europe, as well as in New York, Chicago, and Los Angeles, was established to assist foreigners in travelling to and through Russia. The two interpreters have been working for several days planning our trip: everything is engaged, everything is mapped out.

Leaving the station, we make our first contact with the Russian crowd. (Continued on page 100)







REBOUX-BERGDORF GOODMAN

## RUNABOUT HATS

**to wear with your suit**

Look at the poppy-red colour first. Look at the picot straw second. Then level your eyes on the shape of this hat, "Gamin"—for here is the much-talked-of canotier that is born to go with suits or runabouts—one of the really great hats of the year. Young, becoming, a bright red accent to a dark blue costume—it rolls up over the left ear, then down alongside the right eye. Its terse chic is complemented by Worth's jersey scarf tied in a floppy bow





MARIA GUY-BENDEL • AGNÈS-HOLLANDER

And here is that childish, upturning brim that you must try on if you want a hat that's perfect with a suit. The brim turns back so sharply that it flattens against the crown, giving the appearance of a toque. This straight, squarish line is a forerunner in the newest trend. "Le Moineau"—and it has a certain sparrow-like impertinence—is of jersey straw, in bright red, again. Worth's smart fantasy woollen scarf, buttoned high, is bordered with mink

Rather rakish and careless, like a Breton peasant's hat, this, too, says clearly and smartly that it belongs with the simple little wools one runs around town in. A brown wool-straw—which is something new—makes "Papounette," and a flick of red feather rests on the crown. The Schiaparelli scarf, of cornflower-blue satin, is tied in a careless way that goes with the spirit of the hat. Notice the nice shade of brown, good with other shades



# ECLECTICISM

**in a Paris apartment**



ALL PARIS IS SPREAD OUT BELOW MR. MURRY'S APARTMENT



A CIRCULAR STAIRWAY CONNECTS THE TWO TERRACES



BUFFOTOT, SÈVRES

THE DINING-ROOM IS IN WHITE AND BEIGE





ANTIQUES ARE MIXED WITH MODERNISM IN THE DRAWING-ROOM

- Mr. Edward Murry, an American artist living in Montparnasse, has combined the old and the new with great success in his bachelor apartment. The photographs of the terraces on the opposite page show the clipped Dutch trees and the dramatic view of Paris
- The dining-room has white walls and curtains of heavy hand-woven white silk against the huge metal-framed windows
- In the drawing-room, fine old furniture, Waterford glass chandeliers, and an old parquet floor contrast with the modern white walls and window-treatment
- The circular window in the library suggests a watch-tower
- The decoration of the apartment is by Jansen, and the architects were S. Parrott and R. de Veyrac



SUFFOTOT. STVRES

THE LIBRARY HAS A CIRCULAR WINDOW OVERLOOKING PARIS



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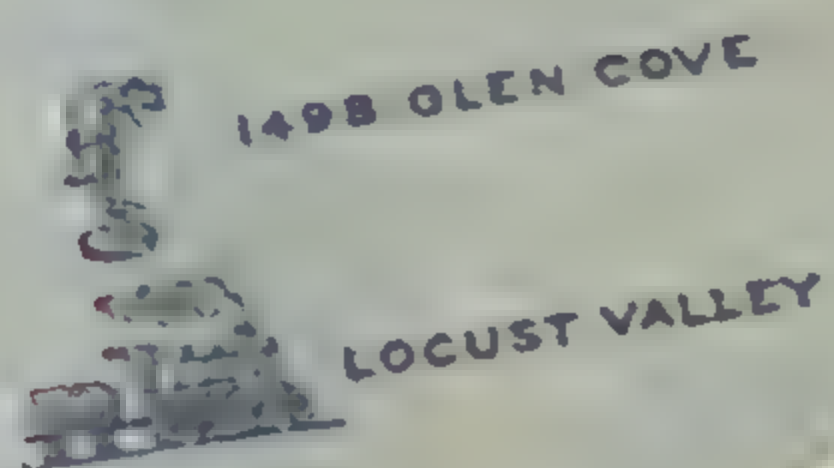
1. Cartier
2. Gane paper from Altman
3. Gane paper from Altman
4. Saks-Fifth Avenue
5. Linweave paper from Brand Chatillon
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7. Martin and Ainsley, London
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Londonderry House,  
Park Lane, N.Y.

7

1. The note paper of Mrs. Robert Low Bacon
2. Mrs. Henry G. Gray
3. Mrs. Tuckerman Draper
4. Mr. Harvey Ladeu
5. Lady Carlisle
6. Lady Londonderry
7. Marchesa Malacida

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YOU would be excited if, one day, you should get a letter from a king. But before you so much as saw the regal signature, you would sense greatness from the letter-paper.

It's one of the most definite of all reactions, the reaction to the look of a letter. When your mail comes in on your tray in the morning, you are able without a second's hesitation to sort the sheep from the goats—to lay the bills and the business communications to one side, and to select for immediate consumption the appetizing letters. You could almost do it blindfolded, from the feel of the paper. But all the rest of it—the size, the shape, the colour—they all form an intensely personalized whole. You know, instantly, "This letter looks terribly smart, and I am dying to open it." It's definitely exciting, and the very heaviness of the thick white ones or the crackle of the thin blue ones is enough to make you run a mild temperature of anticipation.

You open them, and the look of the sheet, the fresh shininess of the engraving, give you another thrill of approval. The combination of these things, whether you ever saw the handwriting or heard of the sender before, is what makes you react with certainty—"This letter is from a person of taste." And that's the reaction that every clever woman would like to awaken by her own letter-paper. (Continued on page 101)

- Mr. H. A. Content's yacht card; Saks-Fifth Avenue
- Lacquer-red script on white; Udall and Ballou
- Mrs. Robert Gordon McKay's personal note-paper, shown third, is in blue engraved in very dark blue
- A narrow grey border edges the fourth paper, which is thin and very small; Saks-Fifth Avenue





STEICHEN

J. SUZANNE TALBOT—BEST

Here is the Perfect Hat for spring—a little like a gob's hat, a little like those rolled-up hats you wore as a child. It's made of shining black mylac straw, with a flat felt bow on one side and just the suspicion of a veil. The list to one side is important, and so is the very shallow crown. Silver buttons trim Lyolène's navy-blue wool suit, also from Best

## Straw, shiny, and shallow





THE TAILORED WOMAN • BEST • THE TAILORED WOMAN

### Suits in print, plain, or plaid

For weeks now, we've been harping on the glories of the print-plain alliance—and here are more exhibits to win you over. This suit is of dull orange wool, one of those justly famous Golflex suits, and its gay printed blouse, in beige and brown, manages to show itself smartly outside the V-shaped neck-line of the jacket

When a print takes to the top of a dress and the skirt comes creeping up over the ribs so that you have a high waist-line effect—take our word for it, you have a huge success. Red, green, and white figure in the print, and the jacket and lower section of the one-piece dress are of black silk. This is a Déjà model

Nice reserved plaids are hard to find, but here is a triumph—grey-and-black silk plaid cut on the diagonal with a tremendously chic result. This Golflex suit is that old faithful—a dress and a jacket combination, and you know how practical that is. A red-and-green silk scarf is attached to the belted jacket





TWO MODELS FROM MRS. FRANKLIN, INC.

## FIVE STAR PREMIERE

You have here one of those appetizing red wool coats that are cropping up in the smartest restaurants, these spring days. That choked look around the neck is one of its great claims to importance—it comes from a scarf cut all in one piece with the yoke. There's a delicious red-and-white printed silk crêpe dress beneath

A whiff of white—either lace or piqué—is twisted into the sleeves and neck of this navy-blue crêpe dress—which gives it an airy lift for spring. Observe carefully that the sleeves of this dress barely cover the elbow and that the gloves worn are extremely short—they are trifles, perhaps, but terribly important trifles

**Red, white, and black**



# NEWS ABOUT SHOES

## Pumps, straps, and ties



T-STRAPS FOR AFTERNOON



NEW TIES AND OXFORDS

### T-STRAPS FOR AFTERNOON

- Blue kid; white stitching; Laird Schober; from Altman
- Suède or patent leather sandal. It's from I. Miller

### NEW TIES AND OXFORDS

- Tan suède and brown calf; with side tie; I. Miller
- Pigskin tie; I. Miller
- White buckskin; Slater
- White ribbed durene; tied model; from I. Miller

• IF YOU want your feet to look smart as new pins, this spring, you will certainly possess at least one pair of the new shoes that are something between a pump and an Oxford—with a low throat that laces up two or three eyelets, like the Slater Oxford on this page. They are newest in kid, or combinations of two leathers, and, for the summer, in all-white.

• This will be a classic season, with brown and black taking first prize for chic in shoes. To wear with the gay blue suits of spring, there will also be a few simple pumps in blue—the darkest kind of blue. Even with these blue suits, brown shoes will be just a shade smarter. The warm colour of tan calf will look divine with these and many another costume.

• The pump remains with us, eternal and useful and indispensable as ever. Pumps are the mathematical solution of what should walk along under a suit. The newest will be cut a bit high, and the combination of two leathers—lizard and kid or natural snake with calf—will have an air definitely 1932. The two lower shoes in the left-hand panel on the opposite page are examples of this high-cut line.

• It would appear that patent leather, like love, can never die. You will see whole pumps of it, and something that will charm you is blue patent leather used to toe and heel dark blue lizard.

• Another shoe that will be made to complement this spring suit is an adaptation





HIGHER CUT PUMPS



STREET PUMPS

## HIGHER CUT PUMPS

- Brown-and-white pump by Laird Schober; from Altman
- Unlined brown calf pump; fringed tongue; Shoecraft
- Modern treatment: brown-and-white pump; I. Miller
- Buttoned pump of black kid; "Luanne"; Walk-Over

## STREET PUMPS

- Navy-blue fabric and blue calf pump; from I. Miller
- Brown calf tongue pump by Laird Schober; Altman
- Brown kid; Walk-Over
- Navy calf piped in white; Matrix shoe from Cammeyer



of the country ghillie Oxford, and it will be called the demi-ghillie. Look at the second shoe in the right-hand panel on page 68, and you will see that the difference is that the demi-ghillie's lacing begins higher up on the instep, covers a shorter area, and the heel is higher. This shoe solves the town-country problem, being suitable for either when worn with tweeds.

- As for the heels of the shoes you wear with your suit or your little wool dress, this spring, they will be a little lower than they have been—just a little. You will see both leather and covered heels, and the smartest of these is the leather.

- As for Oxfords—they will be desperately smart when they are starkly plain

and worn with a tailleur. Never a formal shoe, they may have just a touch of perforation, but, as you love your reputation, no cut-outs, no curlicues whatever.

- Then, there will be a reincarnation of the one-strap shoe (can you remember it?) for walking in town. It will have a wider strap, one that buckles, usually, or perhaps has one button. Perugia made one for the street, of calf with perforations, that has a strap with one button. There is also the wide strap that begins at the edge of the sole under the instep and goes over the top to fasten on the sole on the other side, without fastening anywhere visible. Such a street shoe must be superlatively made, otherwise it will not fit and that would be appalling.

- There will be bits of openwork on lots of shoes, always used in a simple, restrained way. Some shoes, meant to be worn in the late, hot spring, will have inserts of coarse mesh woven of grocer's string. Other models, also for sultry May days, have sections of durene cotton, which is ribbed like piqué and should be dyed the colour of the rest of the shoe, whether it be black, brown, or blue.

- Do you know the monk shoe? It is a high Oxford, without lacing, that fits smoothly and seamlessly across the instep, fastening down with one or two buckled straps. You will have a chance to admire it this spring—undoubtedly on your own feet—for there will be some enchanting versions in circulation. (Continued on page 102)



# the Gospels of Beauty



LOVELY hair is one of the lone survivors of the fulsome era of beauty, when a beautiful woman was a beautiful woman, a shape was measured by its curves, and a head of hair was a crown of glory, by gad! Our modern beauties can be as gawky as Garbo, as unbuxom as their brothers, but, if their hair is only two inches long, it has to be the same smooth and shining thing that it was in the days when ladies sat on their locks and boasted of it. It is one of the essentials of beauty, in any age. And, since we are a generation that gets promptly down to facts, this means that our hair has to be well taken care of all of the time.

If there is anything in the world that any beauty—potential or established—should not begrudge, it is the time that she devotes to beautifying her hair, for nothing, with the possible exception of our hands, responds more generously to any friendly overtures. All we have to do is give it an even break in the matter of keeping it clean

## Number six: A hair-raising tale

and healthy, and it will flourish like the flowers. Nor is that such a bad simile as it might be, since you cultivate your scalp for lustre and sheen for your hair, just as you cultivate your soil to produce blooms for the Garden Club. For, though you probably don't know it, the only part of your hair that is really alive is that beneath the scalp, and this is something that may make you ponder a bit about the real significance of taking the proper care of your scalp. There are very few heads in this world that can be kept really clean and healthy by shampoos alone. Of course, the shampoo is of the utmost importance, but the brushing, the tonics, the massage—these are the things that bring on the lustre and the light.

All this is due to two general facts about our heads. One is that the blood stream supplies all the natural food for the hair, and every scalp treatment is directed toward stimulating the blood stream. You could not have read this far in these illuminating gospels without knowing that increased circulation is the end and aim of all, and, certainly, never was this more triumphantly apparent than at the end of a good scalp treatment when your head tingles and your scalp glows pink with the renewed flow of blood. The second Fact of Life that you should know about your hair is that there is a minute bulb at the end of each follicle (which is the little case out of which the hair grows), and it is through this bulb that the oil-gland functions to lubricate the scalp. If this little bulb functions properly, all is serene. But suppose the follicle becomes clogged with minute bits of soil or dandruff-like particles. Then, lubrication is interfered with, your scalp becomes dry as a bone, and woe unto you. Or, if the scalp isn't in good condition, the busy little cells just go on working over-time, too much oil comes out, and there you are in another terrible state. But, don't despair for



ANTOINE'S NEW COIFFURE

HOYNINGER-MUENÉ

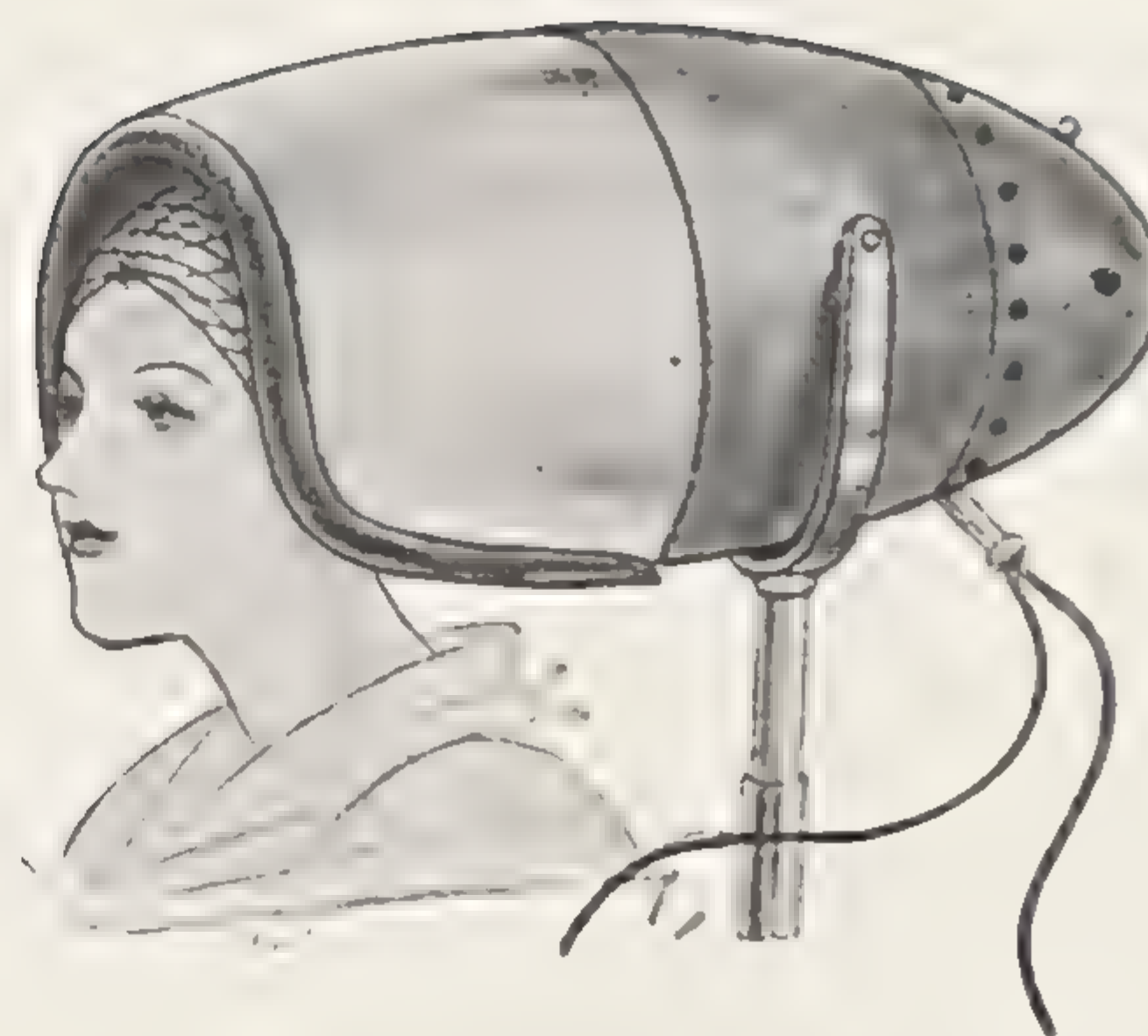




a moment! For here, practically in a nutshell, are the ways and means of avoiding all this, or correcting any discrepancy, if it exists.

The best thing, the perfect thing, indeed, is to give your hair a certain amount of care in the way of massage and brushing every night of your life, and to have a good scalp treatment in connection with every shampoo. There, ladies, if you want to have beautiful hair forever and ever, is an almost guaranteed way of getting it, unless, of course, you have some scalp condition that needs definite corrective measures.

For this nightly care, you sit down in front of your dressing-table armed with a brush, a tonic of the type that is best for your scalp, and your own fair fingers. Then, what do you do? You part your hair into separate strands along which you apply the tonic (or it might be an ointment). And, using your thumb as a pivot, you rotate your scalp beneath the flat finger-tips or with the cushions of your palms. Then, your scalp will be loose, which is what a good scalp should be. Next, you brush. You must have a good brush, with long, flexible bristles, and it should be kept immaculately clean. Brush up from the scalp, and out, and see that at least half the strokes reach the scalp. There is something very exhilarating about this process, aside from all the sound things that you know it is doing for your hair, and, when your hair has risen to Fiji-Islander heights (like that of the lady in the picture), your spirits seem to go with it. It is true that this vigorous brushing is not the best thing in the world to make permanent waves lie down and behave, but, if you dampen your fingers with a waving lotion, you can press the wave back in, and take it to bed, perhaps with the overnight protection of one of the little net caps made for this purpose. The massage won't



disturb your wave at all, and, of course, it is this sort of treatment that gives you the kind of hair out of which such coiffures as the lovely lady's held aloft was made.

But at this point, a murmur, arising to a wail, proclaims the fact that ladies of 1932 have too much on their minds beside their hair to be able to give this amount of care. This shouldn't be the case, but, if it is, the very least you can do is to have a rousing scalp treatment with your shampoo and to use a cleansing tonic at least once in between shampoos. If you have the scalp treatment in a shop, you have to be honest about it. The smartest hair-dresser is often more interested in the chic of your coiffure than in the condition of your scalp, just as the scalp specialist is seldom the one to turn you out with the smartest head. If you have found one place that will cherish the health of your scalp as perfectly as they set your waves, then cleave unto it! But, if you love your hair-dresser for his art alone, then go to a hair specialist for your (Continued on page 118)





DIANA WYNYARD IN "THE DEVIL PASSES"

STEICHEN

• Diana Wynyard, shown above, is one of the most popular newcomers from across the water, a regal and lovely young person. She is currently playing in "The Devil Passes," by Benn W. Levy, also the author of another successful production—that hilarious play, "Springtime for Henry"

• The cheerful couple shown in the photograph at the right are Edna Best and Herbert Marshall, who have just returned to Broadway in "There's Always Juliet," which, before its première in this country, had already had a successful run in London. John Van Druten is the author, and Gilbert Miller is the American producer



STEICHEN

EDNA BEST AND HERBERT MARSHALL in "THERE'S ALWAYS JULIET"

• More than a few good things have come out of London to Broadway, this season—among them, a new Philip Barry comedy, "The Animal Kingdom," from which a somewhat tense morning-after-the-night-before breakfast scene is shown on the opposite page. Those involved are, from left to right, Lora Baxter, the seductress of the piece, G. Albert Smith, her perennial beau, Ilka Chase, whom one critic describes as "a beguiling pest addicted to giving Sunday breakfasts to minor notables," William Gargan, the cheerful butler, and Leslie Howard, the irresponsible young hero—and always a great favourite on Broadway, as well as in London





A SCENE FROM "THE ANIMAL KINGDOM"

IF THAT frantic flurry we call Broadway can be said to have had a prevailing philosophy or even a motivating, though unformulated slogan during the past ten years, it would have been something akin to "Anything is better than nothing." "Getting by" per se, though not considered a particularly difficult feat, was regarded as a great distinction. The manager whose production could dribble along for a couple of months to receipts a trifle above expenses might grumble, but he did not complain loudly; usually, he grinned. Optimistic satisfaction, one ingredient of which was a kind of indulgent contempt for the theatre-going public, emanated from the impresarios.

Then suddenly, brutally, a change came. Tickets were purchased only for the plays that did what they tried to do; people refrained unanimously from attending the others. The theatres either housed successes or were dark after a very few performances. That is the condition to-day, an extremely healthy condition—for, in periods of financial stringency, each time a person spends money for a dull or banal or amateurish play, he becomes more reluctant to attend the theatre at all. And he tells his friends. On the other hand, when he has enjoyed himself, when he considers his investment well made, his delight in the entertainment and in his own acumen converts him into a veritable advertising agent for the fortunate offering.

If Broadway's experience to-day were distilled into a slogan, it would be not far from "Everything or nothing." The more responsible managers are surely aware of that—the majority rather hazily, perhaps—, even if, because of their annoyance over the disappearance of their erstwhile optimistic satisfaction, they will not admit it. Their attitude expresses it none the less; it is that of the seeker,

## SEEN ON THE STAGE

By David Carb

not of the sought. What condescending swagger remains seems forced; in the terminology of the Freudians, a "defensive mechanism." Sooner or later, the producers will realize that selling and buying can and should be co-operative; when that day comes, they will beam. And so will the theatre—the business end of it. And to one observer, at least, it looks as though such a consummation were not far away. For, in the end, the managers must absorb and respond to the temper of the time or turn to some other activity.

At present, they are trying to discover just "what kind of an age we are in." That explains the launching in one fortnight of such diverse dramas as "Distant Drums" and "Whistling in the Dark."

"DISTANT DRUMS": The former is little more than romantic atmosphere. Written by Dan Tothoroh, whose "Wild Birds" some years back led the theatre world to believe that a genuine poet-dramatist had arisen, it does not live up to the joyous promise of the earlier work. The poetry is there, but the drama is—to be kind—faulty. In both conception and execution, it is uncertain. Unbalanced would be a fairer word. It has too much atmosphere, too little story. And what little story there is does not convince, the emotions are rarely (Continued on page 98)





NELSON-HICKSON • BONWIT TELLER • SAKS-FIFTH AVENUE

### High neck-lines—with fur

It gives you a nice 'childish look—this new high coat neck-line. Here, the cape collar ties right up under the chin and is edged around with silver fox. It's a black wool with a dull, smooth surface

One of those red coats we've talked about so much—a red Rodier wool of glorious texture. Again you see that high demure neck-line—held here by one button. The sables can be bought with the coat or not

Summer ermine and beige wool with a smooth surface construct this coat with the epaulet effect that is so chic. The fur yoke ends in a scarf that helps to give the essential bulkiness at the top





JAY-THORPE • BERGDORF GOODMAN • KNOX • JAY-THORPE

### High neck-lines—without fur

Splendid for town, splendid for country—a coat of coats for general usefulness. The Linton tweed is in beige, brown, and white, and the raglan shoulder and deep yoke are smart and becoming

A collar that settles right up under your chin, sleeves with a swirl of tweed to add bulk, and an appetizing yellow-green tweed the shade of a spring salad—what more distinction can you ask for?

Instead of fur—here you have a beige-and-brown silk scarf draped quite high around the throat. The straight, but asymmetrical lines of this beige diagonal tweed model aim to give you a long, lean look

This black crinkly wool coat has a separate matching scarf with one end striped in green, red, and beige. The scarf buttons onto the coat in double-breasted fashion. You might remove it and wear a fur piece





STEIGER

REBOUX—BENDEL

### The victorious wreath

Here you can see all sides of the hat question. The hat itself is a steep affair of brown picot straw, and topping it, very much aslant, is a wreath of orange, yellow, and red mari-golds tied with brown and yellow ribbons. This is a real Easter bonnet, a hat for spring and summer days, to wear with light or vivid coloured dresses. The one shown, made of crinkly red crêpe, diagonally closed and tied at a high waist-line, is—like the hat—from Bendel. Mauboussin jewels



# SHOP-HOUND

## Tips on the shop market

THE following paragraphs are addressed to all the ladies who are at this moment starting out rather disconsolately to do their spring clothes buying, with doubt in their hearts and not so terribly much of anything in their purses. To all women of chic, to women who really care about their appearances, who simply can't bear to be merely adequately dressed, but demand that little extra quip of smartness that marks the difference between a well-dressed woman and one that is a *grande élégante*, there can be no question of a dress being "good enough." It must be perfect, or they are miserable. This means a clever and conscientious dressmaker who has more than sales at heart, who really cares about how she turns out her clientele, who puts thought and wisdom and a certain kind consideration into the wardrobe she makes.

Such a one is Rose Clark, who combines a personal flair for chic with a great reputation for fine fitting, plus an understanding of the smart woman's life, which makes it possible for her to supply what is really and truly needed. Among her models for spring, I need mention only a few, since they are typical of the universal rightness of her clothes. There is, for example, one little costume in a soft, mellow brown wool, a dress, beautifully cut, with a white piqué collar, and a coat to go with it, that is appropriate and chic for dozens of occasions in a smart woman's life. Her whole wardrobe could be built with this costume as a nucleus. There is a little black dress, of crêpe, with lingerie collar and cuffs of delicately elaborate chiffon, lace, and beads, in white, that is just one of those perfect little black dresses. There is a little dress for the country, of a red-and-white candy-striped silk, cut with the classic diagonals of a Vionnet, short-sleeved, red-sashed, and utterly delightful. There is a two-piece costume of navy-blue wool jersey, which has a scarf and little sleeve ties of a soft crêpe loudly checked in yellow and black, which has such *wham* as you can not figure to yourself until you have seen the dress. Rose Clark's evening dresses are of this same unique high fashion, some of them (like

the rest of her clothes) imported models, others brain-children of her own fertile flair for clothes designing. There is nothing more to be said but that, in this house, the woman of taste finds more than the adequate, the "good enough"—she finds the peculiar, hard-to-find thing that she demands, and she finds a guide, philosopher, and friend in fashion.

• I have spoken to you before about the manifold glories of Fortnum and Mason as a treasure-house of tweeds and such for grown-up ladies, but have I ever said anything about the children's things? I think not. This shop has clothes for children between the ages of four and fourteen, and these clothes are imported from England and have that peculiar woolly charm that so often comes from the British Isles. There are, newly come in on the boat, a number of coats for little girls that are so exactly what little girls ought to wear (and so often don't) that words fail me. They are made with the utter simplicity of beautiful tweeds, some thick, some thin, and they are all somewhat alike in that they are modified only a little from a boy's classic overcoat. Some slight complication of cutting, a row of stitching or two, and you have all the trimming. But the quality and colours in the tweeds are all you could ask for in the way of "niceness" in your child's coat.

The sweaters here are, of course, imitable. One, very coarsely knit of dry, thick yarn in bright orange, looked marvellously with the beige tweed coat it happened to be lying on. It had a turned-over Eton collar, as so many of these sweaters do, including some soft cashmere ones made in all the colours of the rainbow. Some, with high, round necks, are knitted in small checks, in two colours—as for example, rust and white, splendid for a small girl. There are cashmere wool berets in all the staple colours to go with the coats and sweaters. Grand things in this children's department are the finely-pleated skirts for little girls of almost any age. These are indestructibly pleated, so that any amount of sitting down in the wet grass can't spoil them. I also should tell you all that



• Shop-Hound spends most of her life snooping about the New York shops. If you need information and advice, write to Vogue's Shop-Hound, at 420 Lexington Avenue, New York. (And please enclose a stamp)

The Great Richard Busvine of riding-clothes fame has come to Fortnum and Mason's, where his establishment is incorporated into a department. Remember that. There will be more anon.

• Around now, you will begin thinking about that country house of yours, and the thing about country houses seems to be that everything in them wears out so fast. You've no sooner ordered sheets than a particularly obstreperous laundress has ripped them into ribbons, or your week-end guests wipe lipstick all over the towels or wipe their peach-stained fingers on the napkins you so painstakingly picked out.

At any rate, a new spring season means new linens for any country house, and the bit of information I am sandwiching in with all this lovely philosophy is that the Maison de Linge on Madison Avenue is one of the best places to go to order said linens. While you are there, choosing sheets and the more bread-and-butter linens, ask to see the following bright thoughts, which really amused me. Some marvellous bath-towels, very spongy and long-looped, in a splendid string-beige. These would look divine with red or green monograms, very bright and big. Next, the newest cocktail napkins I know about at the minute, small oblongs of very fine linen, resembling checker-boards of quite big





red-and-black checks. Very smart. Less grand, but splendid for some cocktail parties I have seen, are some napkins with appliqué heads of drinkers in various stages of stupor, done with an incongruous delicacy of workmanship. Then there were some of those infinitesimal finger towels in pastel shades, embroidered with black-and-white zebras, that had great charm. However, what I consider the real find for country house owners is a bedspread at the Maison de Linge, made of a wash-fast, sun-fast cotton that has a checker-board weave in it. It is made in practically every colour you can think of, piped in white, and costs only about five dollars. A big monogram in the exact centre adds enormously to its chic, and this would cost you something like two dollars more. I don't believe you can get along without this bedspread.

- The shop called Mrs. Moss and Nathalie Slocum seems to have mastered the secret of the little tweed dress. And if you call that easy, you have only to look about you at all the awful little wishy-washy garments that get called tweeds, and you will see what I mean. When I was there the other day, I saw several that were so perfect, so terribly right, that you should hear about them. One was a loose wool tweed in a good, mixed grey-beige, cut with absolute simplicity, with a collar and belt of yellow tweed. Another was of mustard-yellow tweed with several huge brown buttons trimming it. There were several others, all having this peculiar, special air that a tweed dress should have, without which it's appalling, with which it can go to the country or walk down Madison Avenue with a fur scarf and always look exactly right.

There are really grand dresses of other types, too, at this shop. Models I noted for you are the following. A black crêpe de Chine dress with huge cuffs of white organdie and a big cat's-whiskers bow under the chin, also of organdie. This dress has a ciré belt and is a masterpiece of cutting. Then, there is a wonderful splashing day dress of crêpe, with a top in brightest orange, a black skirt, and puffed sleeves. Another crêpe dress in black has a front section that makes a

collar, full and soft, of honey coloured crêpe, and I may say this combination is unbeatable. There are also a number of excellent prints. Among the evening things, I was enchanted with a Sunday night dress that had a magenta top and a long purply-blue skirt. Over this goes a jacket of the magenta crêpe, which ties tightly around your middle and has a wide, versatile collar. There was one printed chiffon evening dress that looked like all spring rolled in together, with a background of light coral-flame and flowers in pale beige. These are all dresses—and your Shop-Hound is being deeply serious—that you should not miss seeing when you think of spring clothes.

- I stopped in at Max Schling's, on Madison Avenue, the other day, and was immediately thrown into a wild mood of nostalgia by all the packets of seeds and all the sweet little bulbs and all the lovely lawn-mowers and all the other things whose object in life is to make the desert blossom like the rose. There seems to be something awfully unworldly about a seed store, or so it seemed to me as I stood breathing the seed-store smell—something uncommercial and somehow miraculous, when you think that eighty per cent. of everything in the store is a mere embryo of bloom. However, the things that I would tell you about are the utterly devastating gadgets for gardening with which Max Schling's abound—the brain-children of somebody who must sit up all night thinking of things that will make gardening still more fun.

There was a picking basket, for instance, mounted on a long stake to be pushed into the ground, so that you can pick roses off your rose-trees and put them in the basket without having to lean over. There were some flower-gathering scissors that, by some miracle of mechanism, cut the stem of the flower and then hold onto it until the catch is released, so that if you are trying to hold the scissors, the stem, and catch the falling flower at the same time, at least one of these things will be taken care of. There is a small version of this pair of scissors, made for use in the house, which can be used not only for picking flowers, but for picking off a few grapes from the main bunch on the table, so that you can convey the grapes to your plate with the same hand that holds the scissors.

Then, there is a wonderful thing, a dandelion rake, which is made in such a

way as to pick the heads off dandelions without tearing up the grass. There is a clipper for edges, with a long handle so that you don't have to get down on hands and knees, but can stand and work the clippers from three feet above, and this machine runs on a pair of tiny wheels. Besides all these, there are: a seed sower made of fiberloid, which enables an amateur to sow seed as skilfully as an experienced seed sower; and a soil tester by the use of which you can with scientific precision test the acidity of your soil. A booklet accompanies it, full of the most enormous quantity of information, telling you, not only how to make this laboratory test, even if you are an amateur, but what flowers will grow in what soils. I advise you to look in at this store, if you have any sentiment about spring whatsoever.

- Best, those bright young people, have an idea that riding-clothes and golf clothes, being both, as it were, exact sciences in fashion, should go hand in hand, and so they have put the two together in a new and enlarged department which is an outgrowth of the Riding Habit Shop. The golf clothes that have been added here are of the most classic type. There will be imported Shetland tweeds and (Continued on page 112)



YVONNE GANNE • BERGDORF GOODMAN





BENDEL • HATTIE CARNEGIE

CECIL BEATON

- There's a country-bred chic about Mrs. Paul Morton Smith's white woollen hat, from Rose Descat, and her blue-and-white striped silk bouclé sweater. Both are from Bendel
- Miss Marianne Van Rensselaer's stitched piqué hat has a blue-and-white braided band, to match the hand-made sweater with knotted white ends forming dots; Hattie Carnegie
- Miss Mary Parker Corning (opposite page) tops her white hand-knitted sweater dress, from Bergdorf Goodman, with Talbot's ribbon-trimmed mother-of-pearl straw hat; Yvonne Ganne

## Sweaters and hats should agree



# BASIC ECONOMY



## Corsets and lingerie for limited incomes

**M**ONEY isn't everything, thank heavens, in this struggle for a perfect figure. Regular exercise and diet need cost you nothing but will-power, and corsets—well, never in all history have there been so many really good, scientifically made, ready-to-wear corsets that are within the range of deflated incomes.

- The big news about corsets is their waists. You know what's happening to the waists of the new clothes—how they're climbing up over the ribs and

hugging the torso. Well, corsets are climbing up, too! They're at least one inch higher than last year's—15 inches being the average length to-day, where 14 inches was the average length a year ago, and the extra inch is at the top. These corsets curve upwards in front and lie so flatly against your diaphragm that no ridge can mar your dress. Not only are they higher, but they curve in more at the waist. They're pinched in more, with darts and inserts, so you can't help but have a nice, neat feminine shape.

- When you put on this new corset, tug it up in front and down in back—to get the line right. And, if it's a step-in, don't pull it over your head. Get into it, feet first, and yank it up over your hips. This procedure will save stretching at the top—and also save money in the long run.

- Batiste and broadcloth are the two new fabrics. Light, cool, firm, they wear like iron, wash like handkerchiefs, and retain their shape to the bitter end. Three-ply net, (Continued on page 110)





1. Batiste all-in-one with superb diaphragm control. Net brassière buttons back for evening; under \$13. It is a Poirette model from Lord and Taylor
2. An uplift brassière, low in back, tops this Lily of France "Duo-Sette," of batiste and lace; under \$17; Saks-Fifth Avenue
3. Daytime all-in-one of satin or batiste for a large figure; under \$13; Modart model
4. "Petite Pantie" cut on the bias to fit like the paper on the wall. Of satin or crêpe; under \$3; from Franklin Simon
5. Notice the high cut and upward curve of this dull imported batiste girdle. Less than \$13; Lily of France model; Franklin Simon
6. No evening dress could be too low for this evening all-in-one of satin and lace; under \$13; Gossard model from Best
7. This hand-faggoted crêpe slip has a bias cut; under \$7; Saks-Fifth Avenue
8. Pink crêpe panties; about \$3. Embroidered name; about 80 cents; Saks-Fifth Avenue
9. Satin all-in-one with net brassière—built so it won't buckle up when you sit down; about \$15; Gossard model from Best
10. Evening slip; tea-rose satin; angel crêpe brassière; under \$10; Franklin Simon
11. Diagonally cut gown of pink and blue crêpe; under \$13; Saks-Fifth Avenue
12. Untrimmed, fitted, bias-cut slip of tea-rose satin; under \$8; from Franklin Simon



The dress below—No. 161—is one of those perfect, not-too-formal dinner dresses that have a hundred uses. The tiny jacket with ruching all around its wide collar would be dramatic in white satin, and the dress, with its flattering bodice might be of bright dark blue crêpe

You could wear it to tea—this frock shown below, with a soft bosom front—No. 157. Or you could wear it all day long—if its fabric were a print with a trim, precise motif. The bodice and skirt are cut in one piece, and they drape into a high, moulded waist-line



Fitted through the ribs, but softly draped at the front—that's what makes No. 159, above, so very new. The jacket double-crosses itself, slipping its belt through slits. Of a blue-and-white print, this would be a delightful summer ensemble

Button yourself into the trim coat at the left, No. 156, and you'll be ready for a smart spring. It has a high waist-line. You might have it in a finely ribbed corduroy or a soft woolen. You can wear it buttoned up to the throat or open in revers

The first frock on the opposite page, No. 162, wraps itself into the slimmest of lines. It is made of one of those smart heavy crêpes. Beside it is a sheer wool jacket ensemble, 158, and it would be perfect if both its tops were in white, the rest in blue

Back views are shown on page 92



# COUTURIER DESIGNS

**in Vogue patterns**

WITH the help of a Couturier Design, a few yards of fabric have been known to appear in a drawing-room disguised as something that just came off the boat. If you take a long look at the designs shown on these two pages, you will see what we mean. The way neck-lines drape, hip-lines snip off inches, shoulders widen, ribs look trim, waist-lines dwindle—all these tricks known to the French have been communicated to canny pieces of paper.

These designs look like Paris because they *were* born in Paris. French brains conceived them, French pencils sketched them. Then Vogue made them available to the American woman.

With such designs to build on and the new fabrics to build with, even a limited income can be ultrachic, this spring. And the new colours are entrancing—corn colour, banana-yellow, salmory-pink, soft rose, cornflower-blue, water-green, flame-red—don't they sound fresh and pleasant?

But perhaps it's the dramatic details, most of all, that set these models apart: the ruching that flares softly on the tiny jacket of No. 161; the soft-bosom front on No. 159; the high-waisted look of the buttoned coat, No. 156; the wrapped ribs of Nos. 162 and 160; and the cape that turns the latter into an ensemble. The sizes are given on page 92.



Watch out for capes—the smartest shoulders will flaunt them. On the ensemble shown above, No. 160, the cape follows the same diagonal lines as the yoke of the dress, but the tucks on the bodice run in opposition to the tucks on the yoke. Crêpe marocain would be a chic fabric



**Put bows on your  
spring costumes**



5949  
5958  
5956

S3561



**Back views are shown on page 94**

**FROCK No. 5944**—It is easy to make and easy to wear—this afternoon frock of chiffon. The pointed front panel gives the new built-up waist-line, and there's a bow in front and back. Designed for sizes 32 to 40

**FROCK No. 5946**—Part plain and part printed—a good recipe for chic. The front panels of this crêpe dress cross and form a tied girdle. It has short cape sleeves. Designed for sizes 12 to 20 or 30 to 38

**BOLERO No. 5949 SKIRT No. 5958**  
**BLOUSE No. 5955**—Woollen basket-weave for the collarless bolero and the panelled skirt; printed crêpe for the blouse. Designed for sizes 32 to 40; skirt sizes, 26 to 34

**FROCK No. 5943**—That chic fulness over the bosom comes from shaped seaming that continues across the back. Notice the small collar, big bow, and pockets. It is designed for sizes 12 to 20 or 30 to 38

**FROCK No. 5945**—Here are half a dozen chic details—the two-piece effect, diagonal front, slanting pocket, scarf, sleeves, and the fabric—"Filetric," crinkly Cheney crêpe. Designed for sizes 32 to 40

**SUIT No. S3561**—Ribbed woollen is used for the jacket and skirt, and flat crêpe for the sleeveless blouse that accompanies them. The skirt has a built-up waist-line. Designed for sizes 12 to 20; 30 to 38





Back views are shown on page 94

**EVENING FROCK AND JACKET No. S3562**—Without its jacket, it's a perfect evening frock; with it, it's a useful Sunday-night costume. Of "Makanda," a canton crêpe from Stirn. Designed for sizes 32 to 40

**FROCK No. S3560**—A frock with that hint of formality that is newly chic for afternoon. It is of heavy crêpe de Chine, and the loose blouse front buttons on one shoulder. Designed for sizes 32 to 42

**DINNER-FROCK AND JACKET No. S3563**—Here is a frock of double crêpe roma—a frock just right for informal, impromptu evenings. The skirt may be in either of two lengths. Designed for sizes 32 to 42

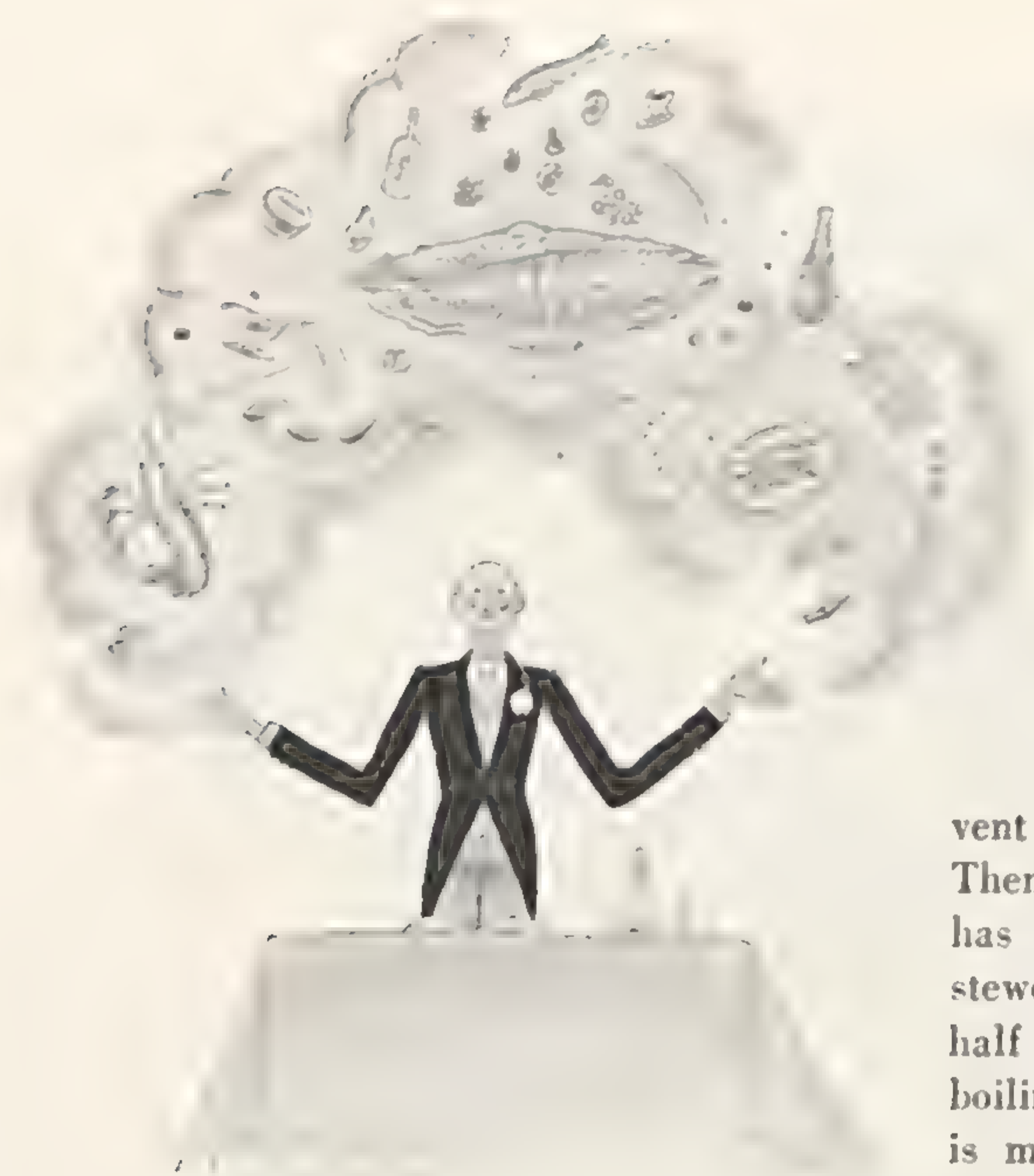
**EVENING FROCK No. 5955**—The covered shoulders and front fulness are points to notice on this frock of lace from American Fabrics. So is the satin girdle joined to the front. Designed for sizes 32 to 40

DESIGNS FOR  
PRACTICAL  
DRESSMAKING

5955

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 22





## DEEP-SEA THOUGHTS

**For the hostess**

SEA foods—tantalizing words that conjure up visions of sedate turtles, scurrying crabs, close-mouthed oysters, and silver-scaled fish of every variety! But sea foods also demand culinary magic—sauces to pique the curiosity, flavours that are hauntingly delicate, seasoning that reaches the zenith of perfection. And, to the hostess who aspires to such magic, New Orleans beckons with a hand that has felt the pulses of time-honoured cuisines and speaks proudly of her soups that once tickled the delicate palate of Jenny Lind, of her bouillabaisse praised by Thackeray, of her redfish that was pleasing to that Prince of Pirates, Jean Lafitte.

Nor can her culinary past excel her glorious present. For New Orleans still cooks her sea foods with a fastidiousness that is a rite, still knows that bay-leaf, mace, onion, and garlic are the Four Horsemen that must gallop into any successful skillet, still believes that fine cooking is the obligation of every hostess. And it is to this cuisine also that we can turn to find the dull cry of economy transformed to Creole thrift that makes these dwellers of the sea a happy solution for the slim purse.

• **TURTLE SOUP SUPRÊME.** To make this delicious soup, one and one-half tablespoonfuls of lard are put into a skillet, and two tablespoonfuls of flour are browned in the lard. One and one-half onions, finely chopped, are added, and two tablespoonfuls of tomato paste and a small can of tomatoes are stirred in. This mixture is stewed together for about ten minutes, being stirred to pre-

vent burning, until it becomes a paste. Then, two pounds of turtle meat, which has been well washed, are added and stewed for about ten minutes. Two and a half quarts of water are brought to the boiling-point in a soup pot. A bouquet is made of bay-leaf, thyme, and parsley, tied together to prevent spreading, and put into the water, and four cloves, two or three small pieces of garlic, finely chopped, a sprinkling of mace, and salt and pepper to taste are added. The mixture in the skillet is transferred to the soup pot, and all is boiled for about an hour and a half, or until the turtle meat is tender. A cupful of cooking sherry, a finely chopped hard-boiled egg, two finely chopped slices of lemon, and a tablespoonful of Worcestershire sauce are added to the soup a moment before serving. This amount serves eight people.

• **CRAB GUMBO.** Crab gumbo may be made in two ways, the first being to crack the claws and quarter the body of the crab and put them whole into the gumbo, a way which finds favour with New Orleanians who enjoy the Creole custom of eating the crab meat from the body and claws. This, however, requires a certain dexterity, and the use of the meat already removed from the crab finds more favour with those who prefer their food in less complicated guise. A tablespoonful of lard is melted in a skillet, and two pounds of fresh okra, cleaned, stemmed, and cut into small pieces (tinned okra may be substituted) are browned in the lard, after which a tablespoonful of flour and a chopped onion and pod of red pepper are added. This mixture is taken from the skillet and put into a soup pot, to which a large can of tomatoes, a quart of water, a small piece of garlic, a few sprigs of thyme, finely chopped parsley, and a sprig of bay-leaf are added, together with salt and pepper to taste, and the mixture is cooked over a slow fire for about half an hour. A pound of fresh crab meat (or a tinned variety can be substituted) and a

pound of raw shrimps, which have been washed and peeled, are added to the gumbo and cooked for another half-hour. This is served with rice.

• **OYSTER BISQUE.** The Pickwick Club has long been a landmark in New Orleans, and its expert chef gave the following recipe to a New Orleans woman years ago. Perhaps it was the many helpings of this soup that made little Mr. Pickwick's figure so rotund. A roux is made with a tablespoonful of lard and two tablespoonfuls of sifted flour. A large onion, finely chopped, is added, and the mixture is browned. A quart of boiling water, four dozen oysters and their liquid, a tablespoonful of butter, and bay-leaf, thyme, and salt and pepper to taste are added. The soup is boiled for about twenty minutes, when two dozen of the oysters are removed and chopped into small pieces. The soup and the rest of the oysters are passed through a sieve, thus mashing the oysters, and the chopped oysters and four sprigs of parsley, chopped, are added.

• **CRAB OMELET.** Equally delicious for luncheon or supper is this accommodating dish—and its beauty lies in its simplicity. A tablespoonful of butter, a half-teaspoonful of mustard, a dash of tabasco sauce, and salt and pepper to taste are mixed with a pound of crab meat, fresh or tinned. Eight eggs are broken into this, and the mixture is beaten slightly. A frying-pan, greased with butter, is heated on the stove, and the mixture is poured into it. When it begins to set, the frying-pan is put into the oven until the omelet is slightly browned, when it is folded over, put on a hot platter, and served at once.

• **SHRIMP FRICASSEE.** Shrimp fricassee, or shrimp Creole, is perhaps the most typical luncheon dish that New Orleans has. A tablespoonful of butter is put in a skillet, and a tablespoonful of flour is stirred into it. To this are added half a cupful of water, a cupful of strained tomatoes, and one chopped onion. Three pounds of lake shrimp are peeled and washed and (Continued on page 92)





# Soups that give a glow to the meatless meal

*Strictly vegetable—  
for Lent, Fridays, Any day*

The days, the seasons come when meat does not appear on many a family table. Then the meal-planner has a special responsibility to keep the table at its usual happy, cheerful key—to retain the customary brightness and charm in attracting the family appetite. Have you taken full advantage of these four Campbell's Soups—Tomato, Pea, Celery, Asparagus? There's nothing like piping-hot soup to give an instant

"lift" to any meal. All four of these soups are strictly vegetable and so can be served freely in Lent, on Fridays and any day throughout the year. They are enriched with nourishing creamery butter, instead of with meat. And simply by the addition of milk or cream instead of water, any one of these four Campbell's Soups can be easily served as a Cream Soup. Order a supply today.

LOOK FOR THE RED-AND-WHITE LABEL

11 cents a can



MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS



# CORSICA REDISCOVERED

By Mary Van Rensselaer Cogswell

CORSICA, the romantic island of bandits, pirates, and vendettas, to say nothing of the Bonapartes, has gone modern. No longer are the tourists French middle-class families seeking a cheap winter vacation or determined spinsters bent on subduing the stubborn Corsican mountains with spiked shoes and Alpine sticks. Instead, the tourists have metamorphosed into gay beings who have flown over from the mainland, from Antibes, Juan-les-Pins, or Cannes. Utterly disregarding the conventional Corsican December-to-April season, they discovered that the island is equally pleasant in summer and proceeded to set things topsy-turvy with delightful abandon. The Corsicans, at first somewhat bewildered by the newcomers, have rallied nicely and are building golf courses and redecorating hotels as rapidly as possible.

Perhaps a slight touch of ennui with Riviera life, perhaps the financial depression, or perhaps the airplane line that makes the island so easily accessible to the mainland turned the tide of popularity towards Corsica. But whatever it was, Corsica has become definitely fixed on the pleasure map of Europe—and rightly so, for there is little that even the most exacting person can not find in comfort and diversion. The climate ranges from almost tropical heat in the lowlands to Alpine cold in the high mountains, with a warm sun and cool breezes making the seaside resorts just the right temperature during the hottest months of summer. You can stay at a hotel de luxe in Ajaccio and Ile Rousse or spend a few days at the small mountain inns at Corte and Vizzavona. If that prospect doesn't please, you can rent—for the proverbial song—a small villa on Cap Corse, where the bathing is marvellous and the countryside unbelievably lovely. There are rolling mountains and fertile valleys shaded with eucalyptus-trees for any one who seeks peace, while, for the more adventurous minded, there are the weirdly contorted "Calanches" (cliffs) of the



EWING GALLOWAY

THE SLEEPY PORT OF CALVI

Piana or the sharp flanks of Cinto and Rotondo, two of Corsica's highest mountains, with peaks towering more than eight thousand feet towards the vivid sky.

As Corsica is only a little more than a hundred miles long and fifty-two miles across, it is a simple matter to whisk from the seashore to the mountains or from the golf course to a wild, desolate plain in an hour or two. The roads in the more frequented parts are fairly good, and there are several amusing trips to be taken on the ridiculously minute railroads. The line that bisects the island from Bastia, the busy city of the north, to Ajaccio on the opposite southern side, is like a scenic railway wandering slowly from the bright blue of the Mediterranean into the green forests, up to the impossibly picturesque mountain gorges and dropping again, reluctantly, to palm-fringed Ajaccio through dozens of miniature tunnels.

And then, too, the Corsican cuisine is delicious, the native wines and liquors are noted for their potency. And what is, alas, only too important in these days, Corsica outrageously flatters the pocket-book of the visitor.

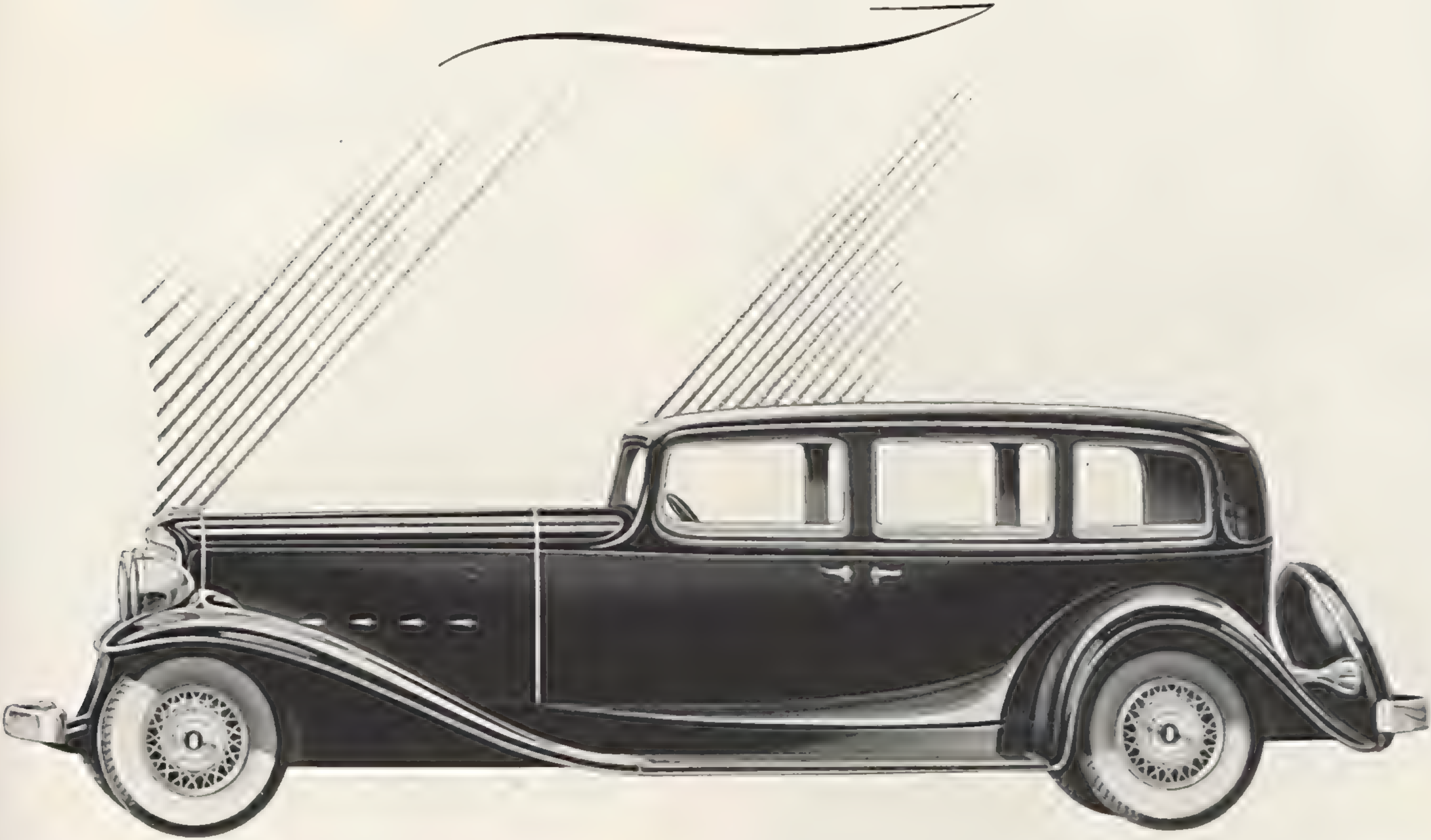
Ajaccio is the largest city in Corsica, has a famous casino, and is the mecca for those bent on seeing Napoleon's birthplace. You can either fly to Ajaccio from Antibes in less than two hours (or continue on to Tunis in another four hours if you happen to be feeling restless) or take the evening boat from Marseilles and arrive early the next morning. To

catch a first glimpse of Corsica, you must be up at seven. The boat skirts a prickly string of blood-red rocks that emerge ferociously from the contrasting blue of the sea. Coming inshore, the air is laden with a pleasant, pungent smell. The scent is the famous *maquis* which arises from the underbrush of fragrant shrubs, myrtle, arbutus, thorn, and laurel that covers the island with a thick, soft blanket. So peculiar to Corsica is the odour of the *maquis* that Napoleon said that he could tell, blindfolded, if he were within a mile of his native island.

Ajaccio has all the charm of a chic Mediterranean resort minus its sophistication. It has the usual number of cafés, the square where the band plays and the inhabitants promenade every night, the avenues lined with palm-trees, the funny little shops, and the colourful slum section where each house is festooned with a mixture of washing hung out to dry, strings of garlic and peppers, and garlands of fish-nets. Most of the houses are tinted in pastel shades—pale lavenders, baby blues, tender leaf-greens. Practically every street is named after some member of the Bonaparte family, their friends, or their military victories. Napoleon's house is carefully preserved and is rather more pretentious than one might imagine. The house is three stories high and boasts a ballroom. One can, of course, enter the room in which Napoleon was born, see the elaborate sedan-chair in which his mother was rushed home from (Continued on page 96)



# NASH STEPS OUT AHEAD WITH 5 NEW SERIES



## *Glorifying the American Motor Car*

The style-alert intelligence of Vogue readers will instantly perceive that Nash steps out ahead in motor car individuality with these beguiling new models announced February 27th.

Fashion has taken to its heart the Slip-Stream body design, with new V-flared radiator, Beavertail back and alluring "over-all" lowness.

The debutante finds new zest in the greater horsepower and added sparkle to Nash pick-up. And the dowager gives thanks for the new comfort achieved by placing the rear seat ahead of the Silent Underslung Worm Drive rear axle instead of directly over it. And for the extra body length and width and added seat width together with high seat backs and deeper cushions.

Tasteful new touches throughout the interior of the Ambassador Eight shown above catch the eye favorably . . . such as the new instrument board with two glove compartments, the handsome new metal ware, the inside locking of the doors, the deep-pile carpets, rubber pedal pads, new wide center arm rests, new roller-type front seat adjuster with finger-tip control, and the dash-regulated full range Ride Control that tempers the road variations to your comfort. Body and chassis, too, are completely sound-proof.

Twenty-seven models in all are included in the five new Nash series, beginning with the Big Six group which is the lowest in price, and ranging upward to the luxurious Ambassador Eight Series.

BIG SIX  
116-inch Wheelbase

STANDARD EIGHT  
121-inch Wheelbase

SPECIAL EIGHT  
128-inch Wheelbase

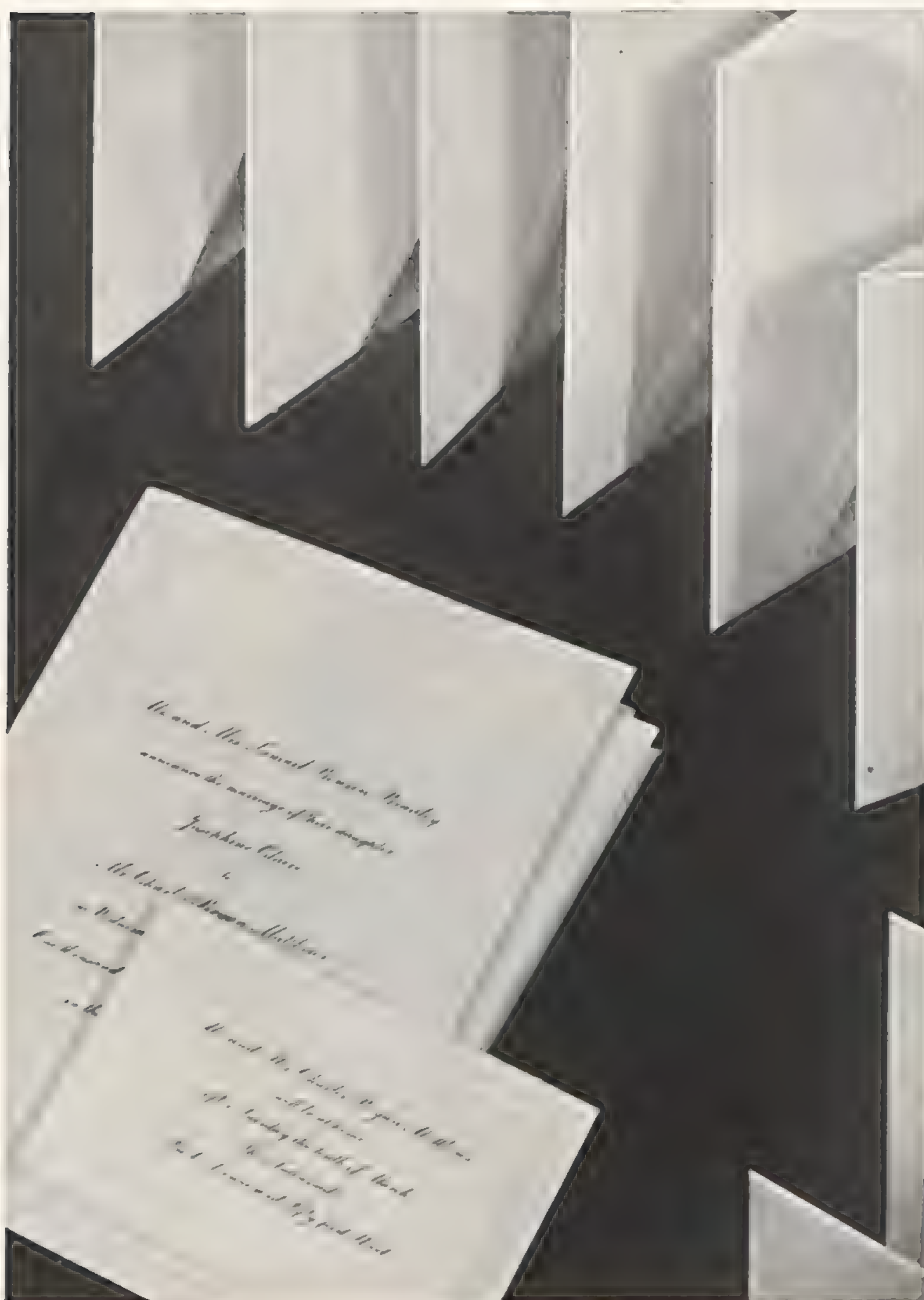
ADVANCED EIGHT  
133-inch Wheelbase

AMBASSADOR EIGHT  
142-inch Wheelbase





# Strathregal



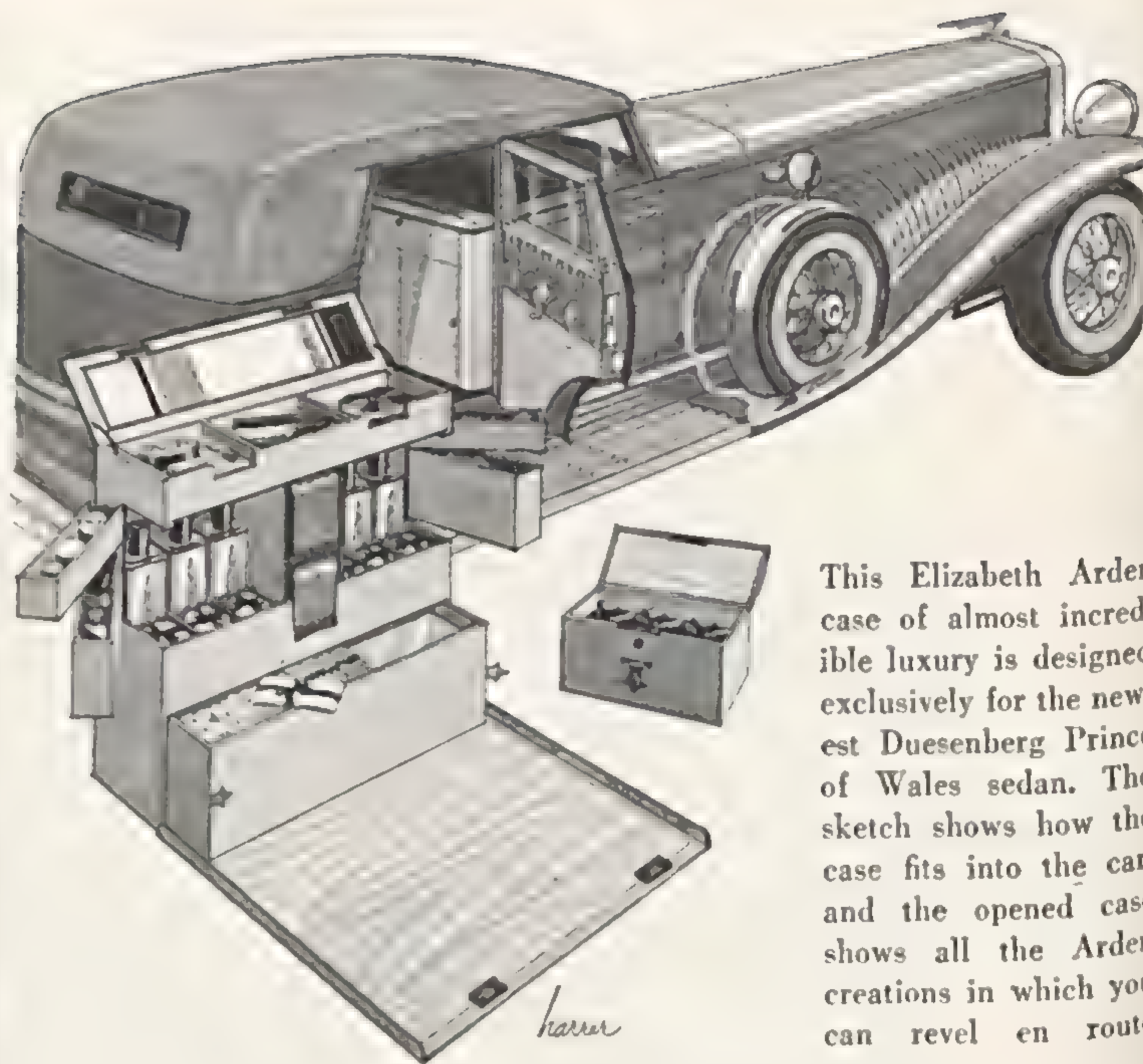
New. Decidedly different. By far the most fashionable thing you could choose. STRATHREGAL is a wedding paper that modernizes an ancient custom... that gives a touch of originality to conventional Invitations and Announcements.

STRATHREGAL is distinctive because it is thin... crisp... smoothly surfaced... delightful to touch... dainty to look upon. And the envelopes are heavy and impressive. STRATHREGAL is preferred for announcing the weddings of Fashion.

Ask your engraver for STRATHREGAL... or any other of the Strathmore Wedding Papers of Quality.

## Strathmore Wedding Papers

STRATHMORE PAPER COMPANY, West Springfield, Massachusetts



This Elizabeth Arden case of almost incredible luxury is designed exclusively for the newest Duesenberg Prince of Wales sedan. The sketch shows how the case fits into the car, and the opened case shows all the Arden creations in which you can revel en route.

### ON HER DRESSING-TABLE

DO-RO-NO has an exciting new product that is one of the things in which practically every woman in the world will be interested. It is a liquid depilatory, quick, convenient, and effective in use, and there, if ever, are three characteristics that appeal to the woman of the twentieth century. It is a clear white liquid, and the cap on the bottle provides a convenient little cup. When it is applied, you can see the hairs shrivel up and tell for yourself how long it should remain on. And when you use it, be sure to read and to follow the directions exactly as they are given. This is something that applies to every depilatory and deodorant preparation on the market. The manufacturers of these preparations and the chemists who formulate them spend any amount of research in developing the method of using them, and explicit directions are always given, and the way to get the best possible results from the product is to take advantage of all this. You can buy the Odo-ro-no depilatory in shops all over the country.

Expressing your personality in eyebrows is one of the newest beauty stunts to come to light—and why not? If we can change the way we do our hair every time the spirit, or our hairdresser moves us, why can't we find a more becoming way for our eyebrows to curve? Only, it's safer to put such a matter in the hands of an expert, and such an expert is Spiro, in his shop in West Forty-Sixth Street, a gentleman who has been transforming and colouring eyebrows these many years. This doesn't mean that he will reduce them to the unnatural pencil-line that we associate with the movie world. He takes a hair out here and may add a touch of pencil there, and, if you like, he will colour the brows with a preparation known as Coloura, which can also be used on your lashes to keep them dark for an indefinite length of time.

Eau de Cologne has a distinctive place of its own among fine toilettries. It is a classic that nothing ever displaces, and a new eau de Cologne, as

fine in essence as it is in name, is Houbigant's "Très Fine," which has only recently been introduced. It is a worthy member of a royal line of such fragrances, since one of the pleasantly revealing bits of history is to the effect that Napoleon, the first Consul, would make use of nothing but Houbigant's water of Cologne. The new "Très Fine" has the clarity and freshness that must be inherent in this type of fragrance, but with an added subtlety due to its skilful blend.

Dorothy Gray has some brand-new liquid polishes that are made in a group of six shades that allow for practically every preference. The polish itself is very thin and goes on in two coats without streaking, and the colours range from natural, which is as near the actual shade of the average nail as possible, to blood-red, which is the deep, brilliant red that some people love and some people hate. Incidentally, this is the type of shade that has maintained a certain vogue with smart Parisiennes ever since its first appearance. In between these extremes lie light rose, a conservative and charming colour, deep rose, coral, which is one of the most generally smart casts of colour at the moment, and salmon-pink, which is a very bright pink. You pay your money, and you take your choice. You can find them wherever the Dorothy Gray cosmetics are sold.

Suppose on one of these pre-spring days, you find that you are not feeling your usual brisk and energetic self. If you are in New York, or the surrounding vicinity, a good place to go to regain this lost verve is McGovern's Gymnasium, in East Forty-Second Street. After Mr. McGovern, who has put more celebrities into physical trim than you can easily count, has given you a thorough going over, so that he knows just what to prescribe for you, you are put on your own exercise mat and put through your proper paces. Afterwards, if you're good, you can play ping-pong, then have a shower and a marvellous massage—and you are a new woman again!



“It’s the best short-cut  
to loveliness I know,”  
*says*  
**MRS. PIERPONT MORGAN HAMILTON**



● Distinguished and beautiful, Mrs. HAMILTON is the wife of a grandson of the late famous financier, J. Pierpont Morgan . . . Her charming white satin evening frock is by Bergdorf-Goodman . . . her trim tailored suit and hat are from Saks-Fifth Avenue.

● “GOOD LOOKS are an asset whether in business or in matrimony,” says Mrs. Pierpont Morgan Hamilton . . . A gifted hostess and a brilliant young business woman, she cleverly solves the problem of looking always fresh and charming.

“In my office,” she says, “I keep just the same beauty kit I have on my dressing table at home—the Two Creams, a box of Tissues, a bottle of Skin Freshener . . . There they are, ready to use before dashing out to a luncheon, or if my good husband is picking me up on his way home.

“It doesn’t take a minute to cleanse your skin thoroughly with that delicious Cold Cream . . . wipe it off with Tissues . . . pat on Skin Freshener—an awfully good pick-me-up for the skin, by the way . . . then a touch of Vanishing Cream gives the perfect base for powder.

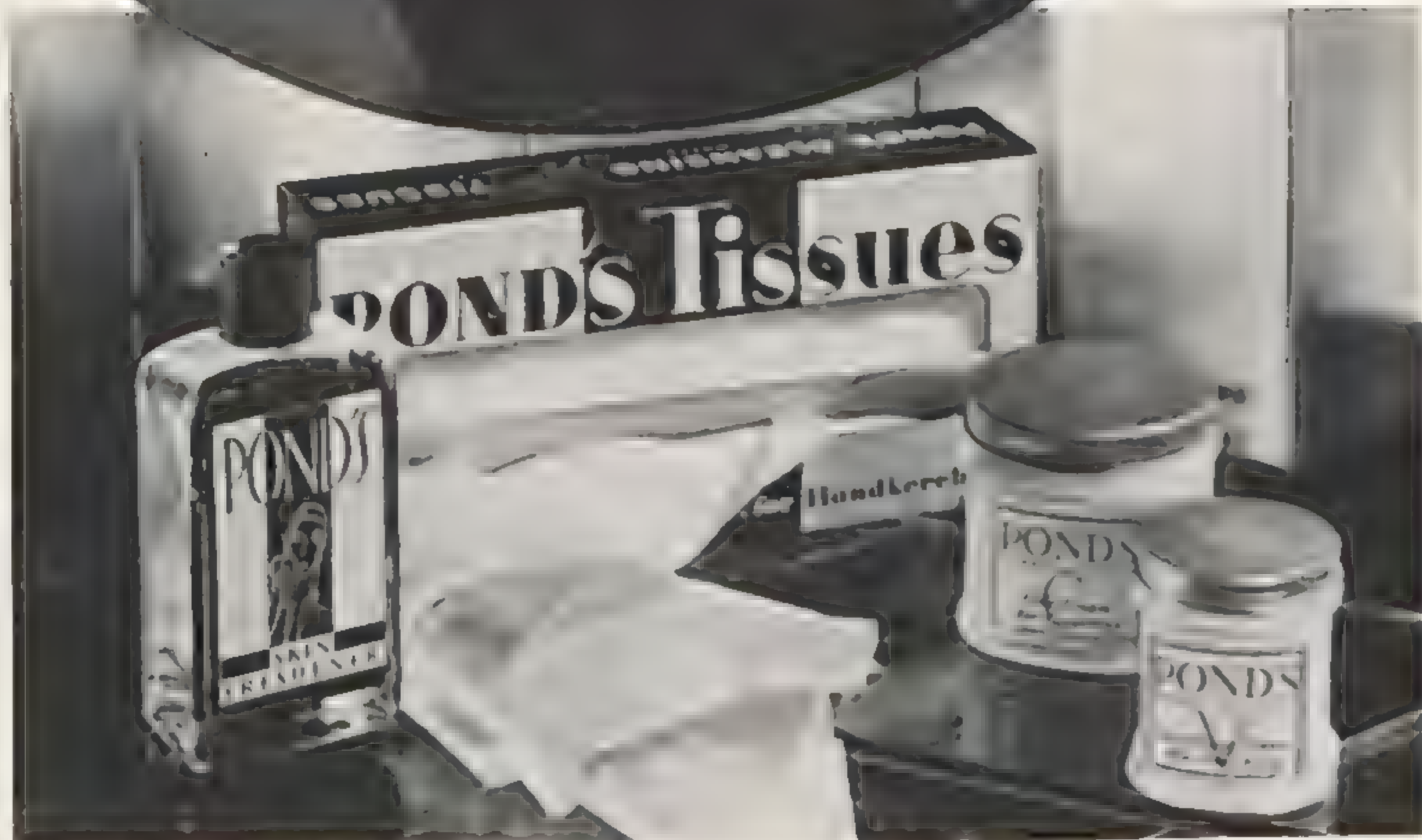
“All traces of toil have been removed—your skin looks fresh and alive . . . I’ve no patience with women who don’t look their best when it’s so simple!”

● **FOUR THINGS** your skin must have to keep it always lovely . . . Cleansing, Lubricating, Stimulating, Protecting.

1—For immaculate cleansing generously apply Pond’s Cold Cream several times during the day and always after exposure. Wait a few moments to let the fine oils penetrate every pore and float the dirt to the surface. Wipe away with Pond’s Cleansing Tissues, *softer*, more absorbent . . . White or peach.

2—Pat briskly with Skin Freshener to tone and stimulate, close and refine the pores and keep contours fresh and young.

3—Smooth on a dainty film of Pond’s Vanishing Cream always before you pow-



POND’S FAMOUS TWO CREAMS • CLEANSING TISSUES • SKIN FRESHENER

der, to protect your skin and make the powder go on evenly and last longer. It disguises blemishes and gives a velvety finish. Use this Vanishing Cream wherever you powder—arms, shoulders, neck . . . and to keep your hands soft and white.

4—At bedtime, always repeat the Cold Cream and Tissues cleansing to remove the day’s accumulation of grime. Then, when the skin is immaculate, smooth on a little fresh Cold Cream and leave it on overnight, to soften and lubricate the skin.

Tune in on Pond’s program every Friday evening at 9:30 P. M., E.S.T. Leo Reisman and his Orchestra and guest artist, WEAF and N.B.C. Network.

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# Recapture Beauty

## Ravaged by Winter



• Martha Matilda Harper, Originator of Famous Harper Method •

The Biting Winds of the Great Outdoors are as fatal to fragile beauty as the Drying Heat of the Grand Indoors. Will the all-revealing Sun of Spring disclose a roughened, dry, drab or lifeless skin?

No!—not if you at once renew its softness and suppleness, radiance and dewy freshness with the Harper Method Springtime Treatment, designed expressly for this purpose.



## Restore Freshness of Spring with HARPER METHOD Beauty Aids

Triumph swiftly over winter's ravages. Watch rough, weather-coarsened skin gain dewy softness—pallid, heat-dried complexions win back that radiant glow—tired lines vanish instantly—vibrant health flood the lifeless, sagging skin and tissues.

The Harper Method aids to beauty are all formulated on *health principles* aiming at Lasting Beauty through skin health instead of a mere superficial Semblance of Beauty, undependable and fleeting.

Springtime suggests Harper Method Cleansing Cream, Tissue Cream and Liquid Foundation Cream to nourish lifeless skin back to vibrant, glowing health and youth—to restore radiance and vivid charm to listless beauty, and impart softness and superfine texture to roughened skin.

Wherever Society gathers, in United States, Canada or on the Continent, one of the 500 Harper Method Salons is ready with scientifically trained attendants to enhance the loveliness of your skin with Miss Harper's Springtime Treatment. (See local telephone book for nearest Salon.)

At any of these Salons or at your leading Department Store you may procure these aids to Springtime Freshness and Loveliness for home use. (Trial sizes obtainable. Regular sizes, moderately priced.)

**Gratis** —You are invited to send for valuable Beauty Book "The Harper Method Way to Youth and Charm" and Individual Advice on any personal beauty problem. MARTHA MATILDA HARPER, INC., Suite 131-L, ROCHESTER, N. Y.

## COUTURIER DESIGNS FOR SPRING



Here are the backs of the models shown on pages 82 and 83, a group of those very special designs with the newest details of fashion. Nos. 157, 158, and 159 are designed in sizes 32 to 40; 156 in 34 to 40; 162 in 34 to 42; 160 and 161 in 12 to 20, 30 to 38

## DEEP-SEA THOUGHTS

(CONTINUED FROM PAGE 86)

added to the skillet, together with two small pods of garlic, finely chopped, one thinly sliced green pepper, chopped parsley, and salt and pepper to taste. This mixture is cooked for about twenty minutes over a slow fire. When it is taken from the fire, a teaspoonful of Worcestershire sauce is stirred in, and it is served at once, with rice as a side-dish.

### SHRIMP ASPIC

Four pounds of lake shrimp are carefully washed and put to boil in about three quarts of water, which is seasoned with onion, cloves, allspice, a small piece of celery, and salt and pepper to taste. This is boiled for from a half to three-quarters of an hour. The shrimps are then removed from the pot, shelled, and cleaned, and care should be taken to remove the thin, black, threadlike particle down the back. About a quart of the liquor is strained from the soup pot, and to it is added a tablespoonful of gelatin. The shrimps are cut up and added to the liquor, together with a cupful of chopped celery. The mixture is put into a mould and allowed to become set in the refrigerator. Mayonnaise is served with this.

### OYSTERS BEAULIEU

The inventor of this dish is a famous New Orleans restaurateur, and it was originally known as Oysters Rockefeller. In this restaurant, oysters in the shell are laid upon shallow pans filled with ice-cream salt, which preserves the heat, and popped into the oven, with each oyster basking with satisfaction under a covering of butter, minced bacon, a little cooked spinach, chopped shallots, lemon-juice, parsley, salt, pepper, and bread-crumbs. At home, however, these pans are a bit unwieldy, and one New Orleans woman has originated a sauce that practically duplicates Oysters Rockefeller and is simpler for home preparation. Four dozen oysters are drained and put into a pan under the flame in the oven until they curl up. A sauce is prepared from a quarter of a pound

of butter, three or four finely chopped shallots, a tablespoonful of finely mashed spinach, the juice of a lemon, a tablespoonful of Worcestershire sauce, a few drops of tabasco sauce, salt and pepper to taste, and enough of the oyster liquor from the pan in which the oysters have been cooked to make a sufficient amount of sauce to cure them. Thin slices of buttered toast are ready. The oysters are put upon them, the sauce is poured over, and they are served at once.

### TROUT MARGUERY

Although this dish bears the name of trout, it is really composed of red snapper, boiled, skinned, and cut in pieces, and boiled shrimp, which are married in a baking pan under a benediction of grated cheese, flour, butter, hard-boiled eggs, chopped truffles, cream, and the inevitable seasoning. The result, after an hour of cooking, is ravishing.

### FISH AU GRATIN

Fillets of trout, redfish, or red snapper is used for this dish. Three pounds of the fish are cut into medium-sized pieces and placed in a silver dish or copper dish that will stand the heat of the oven. If such a dish is not available, the fish can be prepared in a pan and transferred to the silver dish. The fish is seasoned to taste with salt and pepper, and small pieces of butter (a half-pound in all) are dabbed on each piece of fish. A half-cupful of olive-oil, three tablespoonfuls of Worcestershire sauce, the juice of a grated onion, a cupful of cooking sherry, and one can of mushrooms are put on top, the dish is sprinkled liberally with bread-crumbs, and baked for fifteen minutes in a hot oven. When it is ready to serve, it is decorated with sliced green peppers and parsley. If the fish seems dry before serving, as will sometimes happen if dinner is delayed, half a cupful of cooking sherry is added just before sending it to the table.

HILDA PHELPS HAMMOND





BAR HARBOR

YORK HARBOR

WATCH HILL

PALM BEACH

Mrs. Franklin, Inc.

TOWN AND COUNTRY CLOTHES

NEW YORK  
16 EAST 53RD STREET

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260 S. 17TH STREET

JENKINTOWN, PENNA.



## A SECOND LOOK AT SPRING FASHIONS



Here you can see the backs and some of the details of the smart array of frocks shown also on pages 81 and 85. Those for daytime illustrate the new built-up waist-line, and the evening gowns have chic, softened fronts



## JUST The Same Shade After Washing

A sheer chiffon stocking of high twist thread, for strength and dullness. This is an *ingrain* hose . . . meaning that we dyed the thread first instead of just dipping the finished stocking afterward.

You will find that your McCallum *ingrain* stockings will keep their original color.

This is our No. 204. It comes in ten of the McCallum Spring shades, each finished with a white picot.

\$2<sup>95</sup>

**McCallum**  
S I L K H O S I E R Y

"YOU JUST KNOW SHE WEARS THEM"



5947



5947

FROCK AND COAT No. 5947—You couldn't find a more practical ensemble than the one at the left. The frock with shorter-than-elbow sleeves is made of a printed canton crêpe from Cheney. Designed for sizes 32 to 42

FROCK AND COAT No. 5947—The coat of the ensemble is the 1932 version of the redingote, collarless and with a three-button side closing. Its straight, simple lines are very slenderizing and chic. Designed for sizes 32 to 42

DESIGNS FOR PRACTICAL DRESSMAKING



# a young face



MME. HELENA RUBINSTEIN  
Noted Beauty Authority

## ... AT ANY AGE

helena rubinstein... uses a new "HORMONE" principle to recreate the clarity and beauty of youth!

Genius has the rare faculty of ever surpassing itself! Mme. Helena Rubinstein—whose international salons are famous for their perfected technique and whose preparations are masterpieces of efficacy—has once more achieved a scientific master-stroke with two new interrelated creations that overcome, most amazingly, the dread signs of facial aging...dull, sallow color—eye-lines—deepening wrinkles—relaxed, flabby contour.

Youth fades from your skin when it is deficient in vital glandular elements. In *Hormone Twin Youthifiers*, Mme. Helena Rubinstein has incorporated the very elements that nature herself provides to keep faces vibrant with youth—the regenerative hormones! Twin 1—the *day cream* prepares the way for Twin 2—the *night cream* or feeder.

Used together, in a home treatment, these two new biological tissue creams accelerate the skin's natural youth-building activity. They hasten the demolition of the aging skin cells—keep the skin pliable and supple—and restore the glamorous charm of a young face.

The most amazing results in recreated beauty are being achieved with these dual creams in cases of premature signs of age, as well as in advanced stages of neglect. Deeply etched lines smooth out and disappear. Dull skins take on a vivid, animated, translucent clarity. Limp contours lift to lithe, firm beauty!

The Twin Hormone Youthifiers demonstrate once again the unceasing progressiveness of Helena Rubinstein—in giving to women of the world the full benefits of her most advanced dermatological and biochemical research!

TWIN HORMONE YOUTHIFIERS CONTAINING TWO CREAMS  
FOR BOTH DAY AND NIGHT CARE. COMPLETE, 10.00

For truly "Individual" Beauty Treatments—for new Face Analysis and intimate advice on facial care or personal make-up—visit the Helena Rubinstein Salon

### ESSENTIAL DAILY CARE

*Cleansing*—WATER LILY CLEANSING CREAM—a rare, luxurious cream based on the youth-renewing essence of water lilies. Purifies—rejuvenates—leaves skin entrancingly smooth . . . . . 2.50

*Stimulating*—YOUTHIFYING STIMULANT—quickens the circulation of the skin. Revitalizes sallow aging tissues; smooths away lines, wrinkles . . . . . 2.00

*Nourishing*—YOUTHIFYING TISSUE CREAM—a rich, nourishing cream that dispels all signs of fatigue, weariness and lines . . . . . 2.00, 3.50

*Toning*—SKIN TONING LOTION (for Normal or Oily Skin or "Special" for Dry Skin)—closes the pores, braces the tissues—animates and freshens the skin—corrects and prevents fine lines . . . . . 1.25

### PERSONALITY MAKE-UP

*Undertones*—For a protective, flattering base to keep powder adherent... CREAM OF LILIES (1.50) or WATER LILY FOUNDATION (2.00)—an exquisite semi-liquid with a rachel undertone.

*Overtones*—ENCHANTE POWDER... Gossamer-fine, flattering, adherent—3.00. WEATHERPROOF POWDER—Porcelain Natural and Ivory Rachel . . . . . 1.50, 5.00

VALAZE ROUGE (en creme or compact)—Red Raspberry—Red Geranium—Red Coral . . . . . 1.00

*Accents*—"AUTOMATIC" INDELIBLE LIPSTICK—for sports—nourishing, permanent—1.00. ENCHANTE LIPSTICK—Youthful, indelible—a lovely evening accessory—Red Raspberry—Red Geranium—Red Coral—2.00. PERSIAN EYEBLACK (Mascara)—does not run or rub off—1.00, 1.50. IRIDESCENT EYESHADOW—1.00. EYELASH GROWER and DARKENER—for perfect grooming . . . . . 1.00

THESE SPECIALIZED BEAUTY CREATIONS ARE DISPENSED AT HELENA RUBINSTEIN SALONS OR AT LEADING DEPARTMENT AND DRUG STORES

# Helena Rubinstein

LONDON

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PARIS





**N**OW is the time to take the holiday in France you've always promised yourself ▲ Railroad and hotel tariffs down to earth and tunneling under ... informal modes in clothes even at the smartest resorts ... a rich man's paradise at poor man's rates! ▲ Easter at Biarritz, spring with the apple blossoms in Normandy, summer at the channel coast resorts or along the golden Riviera, autumn at the glorious mountain spas or in the picturesque old Roman section ▲ New coaches on the railroads, and de luxe motor buses everywhere ▲ End up in Paris, the intellectual and artistic center of Europe ... museums and Montparnasse, new ideas and new plays ... a holiday that means a whole new outlook, on a smaller letter of credit than any needed in years ▲ Any reputable travel agency will supply an itinerary of your own.

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5951

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FROCK No. 5951—This slenderizing model of sheer crêpe and lace has new sleeves. Designed for sizes 36 to 48

FROCK No. 5948—This chiffon frock may be in either of two chic lengths. Designed for sizes 12 to 20; 30 to 38

FROCK No. 5950—Georgette crêpe and lace combine in this one-piece model. Designed for sizes 34 to 46

## CORSICA REDISCOVERED

(CONTINUED FROM PAGE 88)

church on that memorable occasion, and the hard, uncomfortable sofa upon which Napoleon was actually born. At the back of the house is a small study with a trap-door in the floor, which Bonaparte was wont to use in escaping from Corsican revolutionists, who, now and then, insisted too warmly on his joining their ranks.

The casino is in the city proper, the hotels spread along the shores, each one set in a garden of bizarre trees and plants. The casino is chiefly famous for its high stakes. Corsica, unlike France and Monaco, has few gambling regulations, and the sky is the limit on bets.

Further north along the coast lies Ile Rousse, the Brioni of Corsica. Ile Rousse is the most accessible port for Riviera habitués. It is only seven or eight hours by boat from Nice. Operasingers on summer vacations, fashionable authors, those too popular people who wanted to get away from parties started slipping across to Ile Rousse for a few days, with the inevitable result that many others followed their example. Finally, an excellent hotel was erected, and a good eighteen-hole golf course built.

The small city of Ile Rousse is comparatively modern. It was built in the eighteenth century by the famous Cor-

sican patriot, Paoli, as a harbour in which the native ships could lie in hiding and attack the rich trading vessels from Genoa. The streets are cool with trees, and there are a number of small parks. The houses, for no apparent reason except that it seems to be a peculiarity of Corsican architecture, are narrow and tall—six and seven storeys and no elevators! By some inborn instinct for the picturesque, many of the houses are coloured a deep rose that harmonizes with the red rocks lining the harbour. The port is protected by small, rocky islands that shine rosily, polished by wind and waves, unrelieved by so much as a trace of vegetation. The new hotel and the golf-links are outside the city, and the inland country is one of the richest and most blooming parts of the island.


At the north of the island, Cap Corse juts out into the Mediterranean like a finger pointing towards the Riviera. Where the finger joins the hand lies Bastia, the important northern city. The harbour, the colourful shipping, and the water-front are fascinating, but there is little else to see. However, there are comfortable hotels in Bastia, and, from there, you can set out to visit Cap Corse or else cross a narrow ridge (Continued on page 98)



# La Salle V-8



## Interior ensembles of exceptional charm


**W**E CONFESS to an artful intention in designing today's beautiful new La Salles — for we have sought, very deliberately, to captivate the ladies. And, as you would expect, our purpose is revealed most unmistakably in the gorgeous new interiors. The upholstery fabrics come from the looms of the country's foremost weavers — soft-toned, rich-textured materials of exquisite beauty. They are perfectly tailored by hand in the latest mode, with comfort-contour seats and cushions. About the windows is a paneling of fine walnut, selected for its perfection of grain, and most handsomely fin-

ished. The attractive new fitments — unobtrusive in design, faultless in taste — add just the smart touch that proper jewels bring to a lovely gown. Vanity sets, clock cases and cigarette lighters match in design the new hardware, which is devised to conform to the general lines of the car... But you really must see these new cars for yourself in order to appreciate their rare richness and luxury. Inspect them at your Cadillac-La Salle dealer's — and go for a trial ride. You will find their performance as masterly as their interiors are charming. Prices as low as \$2395 . . . f. o. b. Detroit.

CADILLAC MOTOR CAR CO. • • Division of General Motors

S T A N D A R D   O F   T H E   W O R L D







ATHERTON



## A COACH FOR CINDERELLA



Turn the great book of Time to the page of our days and you will find as a major entry

—"The Emancipation of Woman." Freed after untold centuries from the narrow restrictions of a purely domestic life, she has emerged, like a radiant Cinderella, into a broader, finer, more beautifying existence.

Entering this larger sphere her influence has acquired a greater scope. Commerce, science, arts . . . indeed every occupation . . . feel the effect of her presence.

Industry is no exception. Content, as a rule, to leave its operation to men, she nevertheless controls it to a great degree . . . because, to a great degree, she is its market.

Fisher was quick to realize what part "The New Woman" was destined to play in the future of its business. The automobile was still in its beginnings when she became an important factor in the purchase

of the family car. Then came the self-starter, and it was immediately evident that women would become more and more the actual drivers.

And so, for years Fisher Bodies have been built with feminine tastes in mind. Even the first simple elements of comfort which Fisher brought to automobile bodies were especially meant for women.

It is fairly safe to assume that not nearly so much thought and effort would have gone into such considerations as seat cushioning, noise prevention, ventilation and temperature insulation . . . but for the realization that these provisions are of great importance to women.

Certainly body-styling, the uses of color, the attention given to upholstery, interior trim, fittings, and equipment conveniences have had the demands of feminine censorship as their standard.

Fisher is pardonably proud of what it has achieved, and equally proud to acknowledge its inspiration.



## SEEN ON THE STAGE

(CONTINUED FROM PAGE 73)

stirred, and then more often by phrase than by character or incident. The conflict is "drummed up."

It follows a group of covered-wagon pioneers through the Snake Indian Country in 1848. For some unexplained reason, they are followed by a band of drum-beating Indians. Eunice, wife of Harris Wolfhill, the leader of the venturers—he married her and took her on the long trek because a married man was entitled to three hundred more acres than a bachelor—Eunice, a superstitious, yearning, baffled girl has an affair with young Jason. The Indians demand a white squaw as the price of their withdrawal. Wolfhill sends Eunice to them.

Totheroh shows little sense of dramatic proportion in relating his meagre story. The sole *raison d'être* of the Eunice-Jason affair is to motivate the final sacrifice; the author stresses it so heavily that it becomes the main dramatic motif.

Although there is much too much atmosphere, Totheroh's poetic feeling gives his play a scented, nostalgic, lingering beauty. But that, unfortunately, is not sufficient, not even when aided by several thrilling moments, particularly a superb second-act curtain; the pioneers, lost, hungry, desperate, their chiefs gone to barter with the Indians, frightened by the immenseness they have dared to enter, stranded in merciless space, fall to their knees around the camp-fire in the huddled, cluttered circle of their wagons, surrounded by the great, irresponsible, terrible unknown and cry out the Lord's Prayer to the Great Unknown. That moment is rarely fine. And Jo Mielziner's setting causes the same emotion to enter through the

eye as the words do through the ear and the acting through the heart.

Pauline Lord suffuses Eunice with a lovely, diaphanous, nebulous overtone by methods that would seem parsimonious if employed by any other actress. Her every hoarse, half-articulated word, her every fluttery, hesitant gesture is deeply illuminating and provocative, poignant, shimmering, illusive. One is constantly reminded of her first entrance in "Anna Christie." The audience knew nothing about Anna except that she was the daughter of the coal barge-man. Wearing worn brown velvet, pale, without a single bangle or other symbol of the stage prostitute, she appeared in the doorway of the café, stood there, and, before a word had been uttered, every one in the theatre, from the orchestra's front row to the last row in the gallery, knew she was a prostitute. It was one of the great histrionic achievements of the post-War period. Her performance in "Distant Drums" rivals that.

Beulah Bondi and Eda Heinemann capture the quality of the hardy, homesick pioneer women admirably. Indeed, all the women are "in the picture" and the men, most of the time. Except Arthur Hohl, who evidently imagines he is playing a rôle in an old-fashioned violent melodrama.

"Distant Drums" is Guthrie McClintic's second production at the Belasco Theatre.

## "WHISTLING IN THE DARK"

The theme of "Whistling in the Dark" is novel, ingenious, and delightful. America's most successful mystery. (Continued on page 116)

## CORSICA REDISCOVERED

(CONTINUED FROM PAGE 96)

of land to Saint-Florent on the other side of the island. Saint-Florent is a sleepy little fishing town with a toy harbour, always gay with small craft painted in giddy colour combinations. The sails and the sailors are equally dilapidated and charming, and the tall houses that seem to be on the verge of toppling into the water have a beguiling, rakish slant. At Saint-Florent is a new hotel, very small and little known, which was built by two ladies from Boston, who own a house outside the town. The hotel was built so that their friends could visit Corsica, yet still live in a familiar New England style, and there are few more delightful places in which to spend a quiet summer.

On the other side of the bay, out of sight of the town, is one of the show-places of Corsica, Les Tours de Fornali, owned by Sir Warden Chilcott. Sir Warden is an intimate friend of Mussolini and of Sir Austen Chamberlain, and it was on his beautiful square-rigged yacht, *Dolphin*, that one of the Anglo-Italian pacts was signed. Fornali was a ruined convent, and Sir Warden rebuilt it in its original style of rough native stone. Sir Warden owns many square miles of land, much of it so wild that he is able to hunt mouflon (a kind of mountain sheep) and wild boar. He has his

own pack of hounds and breeds Corsican horses for hunting. Besides a good yacht anchorage, a squat little lighthouse, and half a dozen perfect bathing-beaches, Sir Warden is the fortunate possessor of the famous "lucky" well. For centuries, Corsicans searched for a mythical "good luck" well, the location of which the legends had inconveniently omitted. Napoleon was among the most earnest searchers, for whoever drank from the well would be sure to have youth and all sorts of good luck. An old well was uncovered when the foundations were being dug for Sir Warden's stables, and the natives of Saint-Florent are convinced that it is the long-sought-for well. Unfortunately, when I was at Fornali, it had temporarily run dry, so I had no opportunity of testing its powers.

At Fornali, the one elaborate note of exterior decoration is the pair of porphyry columns given to Sir Warden by Mussolini. The interior is far from monastic in style. The unexpectedness of the luxurious furnishings, the large stables and garages, all hidden away in such wild surroundings, have a flavour of Monte Cristo about them, and the magic is greatly enhanced when the *Dolphin* rides at anchor within a few hundred feet of the terrace. Sir (Continued on page 120)



"Cocktail Party"

# Hattie Carnegie

PALM BEACH

BOCA RATON

42 East 40th Street • New York City



# FACE TO FACE WITH YOUR OWN LOVELINESS

Every time you have an Elizabeth Arden Muscle-Strapping Skin-Toning Treatment, together with the special corrective care your own skin requires, a little drama is enacted in your exquisitely appointed treatment room at Miss Arden's Salon.

Your part is a purely objective one. All you do is lie back in the gloriously comfortable chaise longue and dream happy dreams of loveliness to come.

It is your attendant who has the active part in this play. From the moment you enter the room, all her faculties are directed toward summoning up all the beauty that is latent in you. Correcting your shortcomings. Manipulating your facial muscles for the improvement of your contours. Cleansing, toning, refining your skin. Applying delightful creams and lotions that are so effective in their action. Patting, patting, patting in a rhythm that makes your circulation wake up and do its necessary share. Smoothing away each wrinkle and the years that caused it. Tinting your lips, your cheeks, your brows, lids and lashes with make-up that harmonizes with your costume. Applying exactly the right shade of powder. Every move a carefully thought-out, constructive one, working toward the delightful climax...that moment when you raise your head from the cushions, and search the mirror to find yourself face to face with your new-found loveliness! This is the happy ending of every Arden treatment.



## IN MARCH THESE PREPARATIONS WILL SAFEGUARD YOUR SKIN:

**VELVA CREAM...**A beautiful, delicate cream to enrich the skin and keep it soft and healthy. It smooths and refines without fattening . . . \$1, \$2, \$3, \$6

**ORANGE SKIN FOOD...**In delicate form it brings to the skin just those nutritive elements which it needs to acquire that desirable well-cared for look.  
\$1, \$1.75, \$2.75, \$4.25, \$8

**VENETIAN LILLE LOTION...**This incomparable powder lotion is good for the skin. In addition to being a superb foundation for daytime and evening make-up, it promotes the healing of blemishes and acts as protection against wind and freckles. Eight shades. . . \$1.50, \$2.50

**VENETIAN AMORETTA CREAM...**A protective cream...delicate, light and vanishing... which leaves an invisible film on face and neck, preventing roughness and chapping . . . \$1, \$2

**POUDRE D'ILLUSION...**A lovely powder for those who demand ultra quality. So soft, so fine, so pure that it protects the skin from dust. Twelve enchanting tints . . \$3

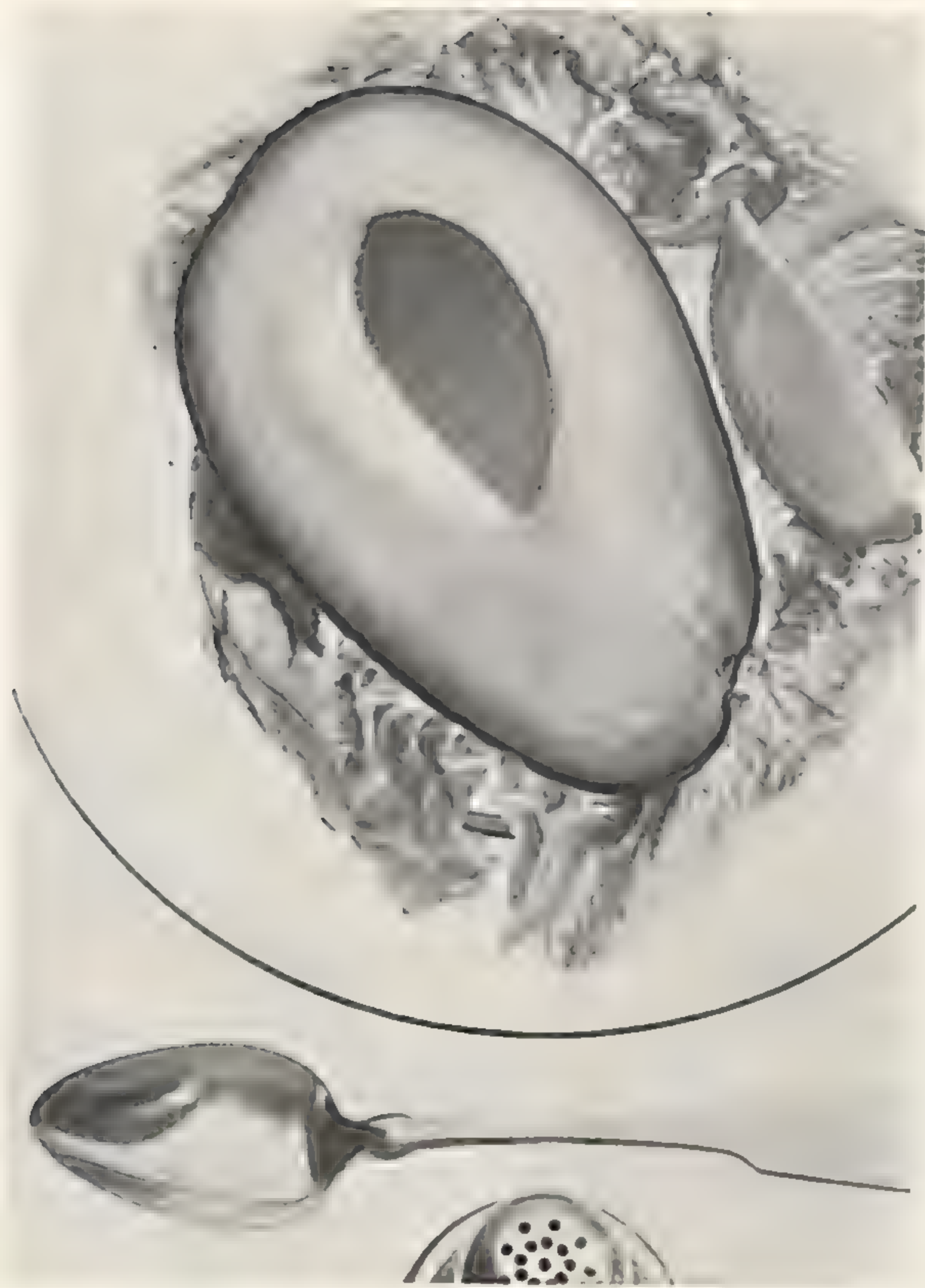
**VENETIAN HAND CREAM...**A healing lotion for rubbing into the hands after washing. Prevents chapping and redness . . \$1

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# The new salad thrill for tired taster

MORE CALAVOS\* THIS YEAR — AND LOWER PRICES

It is a new asset for the hostess—this Aristocrat of Fruits from California, with its entirely different flavor and unique smoothness.

Serve it when menus sound commonplace despite your efforts for variety. The Calavo lends distinction wherever used—in salad, hors d'oeuvre, cocktail, sandwich spread or ice cream.

## As Connoisseurs Prefer It

The simplest serving is the favorite—whether for a dinner salad or a nutritious yet "light" luncheon in itself. It is the Calavo Half-shell, correctly eaten with a spoon:

Merely halve a Calavo and place on a bed of lettuce. Serve with a sharp, French-type dressing; or preferably simple, with quartered lemons and salt for individual use. Heavy dressings detract from the Calavo's subtle taste and melting goodness.

## Free — New Book of Healthful Servings

Send coupon now for complete, free book of recipes and service form. It explains the health value to adults and children of the Calavo's fruit vitamins, minerals and natural oils (93.8% digestible).

\*From over 400 varieties of the tropic fruit known as "avocado" or "alligator pear" Southern California fruit growers have developed a new type of fruit known as Calavos. Calavos are chosen for finest consistency and flavor, tested for maturity, inspected, and carefully packed to reach you in perfect condition. The best dealers everywhere display Calavo signs and sell genuine Calavos so trademarked on the skin.

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# CALAVO

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*The Aristocrat of Salad Fruits*

CALAVO GROWERS OF CALIFORNIA, Dept. 403, 4803 Everett Avenue,  
Los Angeles, California.

You may send me free "The New Calavo Hostess Book."

Name \_\_\_\_\_ Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

## LET'S GO TO RUSSIA

(CONTINUED FROM PAGE 57)

It is not at all what we expected. We pictured rags and bare feet; and here are people dressed much as any crowd of workers emerging from a factory on the outskirts of Paris. All in the crowd are workers, all are cheaply, plainly dressed, but their feet are in shoes which, while neither fashionable nor of particularly good quality, are, nevertheless, shoes.

Moscow, famous for its many fine hotels, before the Revolution, now has only four or five first-class ones. Only the biggest and most modern have been preserved for foreigners. We stop at the Grand Hotel and are given, my husband and myself, an immense bedroom with a salon of equal size. The bathroom is impressive; except that the hot-water faucet is broken and all the enamel is chipped off the tub. The furniture, overlaid with gilded bronze, appears to be rarely cleaned, but the beds are all right, and there are fresh towels at the wash-basin. Anyway, I have come here, not for comfort, but to see, to listen; to observe how a people who have renounced all the social theories admitted by the rest of the world, live and work.

### NO PLACE FOR EPICURES

Our young guides allow us little time for getting settled. It is half-past ten, the breakfast hour, and we must go down to the dining-room. I haven't much to say about the gastronomic pleasures of their country. Rarely fresh, the food is prepared in too rudimentary a fashion for the palate of a French gourmand. The service is slow and clumsy, but, during our entire trip, we shall have plenty to eat. Only one drink is possible—tea. Beer and wine are undrinkable and outrageously expensive.

We begin our survey of Moscow in a comfortable sightseeing bus. (There are, by the way, very few automobiles, and all are in Government service.) Our first impressions are different, even contradictory. We go through miserable streets lined with houses from which the plaster is falling, when, all of a sudden, there arises before our eyes a group of workers' houses of the handsomest modern architecture. These contradictory first impressions are repeated during the entire trip. The Soviets preserve and repair nothing. Whatever building they do is begun from the ground up, but the task of restoring this immense territory is not yet completed.

Our days are passed in visiting factories, workmen's clubs, organizations for the protection of children. By force of observation and questioning, we penetrate, little by little, into the trend of Soviet life; we begin to understand what is taking place in the fabulous social laboratory represented by a people who, having started from zero, are searching to discover truth and ceaselessly turn their initiative into developing every category of ideas.

It happens that I am particularly absorbed in the questions touching the mother and child. What interesting ideas! The woman is completely emancipated. She is absolutely free to shape her destiny. Divorce is a simple formality, so long as there are no children; once there are children, the

case must go to court to establish the responsibilities for both sides.

The Russian woman works like a man. She can have the highest position and play a great rôle in the immense machine that the Soviets are trying to put in motion, but which still creaks a good deal. I visited some marvellous maternity homes where the women are kept only six days and where no visit to the young mothers is allowed; great posters in the entrance-hall give the families whatever news they can have.

No distinction is made between legitimate and illegitimate offspring; all children—legitimate or illegitimate—have the same rights, the fathers the same responsibilities. I saw a great number of day nurseries. All are clean and intelligently arranged; they play, besides, a great rôle in Russian life; the women, since they are all working, leave their children at the nurseries in the morning and reclaim them in the evening.

The Soviets protect birth by aiding the mother with special salaries at the time that the child is born and by ensuring her proper care and rest. With all the education and propaganda that goes on, no woman in Russia need have a child she doesn't want. For the older children, there are organizations similar to our Boy Scouts, which train them in sports and discipline. The boy emerges from this training full of enthusiasm, with a keen desire to learn and to understand.

Large parks for sports, tennis, football, et cetera are installed near all settlements. On coming out of the factory, the Russian workman—who is, in general, badly lodged—resorts to the clubs, where he may indulge in sports, read books, or simply dream in restful armchairs, which are at his disposition. Life might be most agreeable if it were not for the obligation to stand in queue, for hours, before the State Cooperative stores, in order to buy all the things indispensable to life. The Russian worker nearly always takes his meals in immense cooperative restaurants, where he is fairly well nourished for a very small sum.

### FURS AND JEWELS

In the U.S.S.R., there is no private commerce. Everything is State Cooperative, even the Torgsin, or tourist's store, where all purchases must be made in dollars. There I bought, at a very reasonable price, astrakhan skins which I could never have found anywhere else for the same sum. Besides furs, there are also jewels and antique art objects—some of which are very beautiful—formerly belonging to noble families.

Needing a manicure, I was greatly surprised to learn that there were several beauty shops in Moscow. All over Russia, it appears, there are many women who have their nails manicured and visit the coiffeur. But I have the impression that I would not care to put my hair in the hands of the coiffeurs I saw.

The Russian women are not pretty, but they are strong, healthy types. They wear very short skirts, almost to the knee, and, in the summer-time, many wear (Continued on page 102)



# Striking Smoke-Snags?

CHEER UP! SPUDS BRING MOUTH-HAPPINESS!



**Before Breakfast ...** Is your before-breakfast cigarette a snag? Smoke Spud! It leaves your mouth moist-cool and clean-tasting. It means mouth-happiness when mouth-happiness *means* most.



**On Occasion ...** Do you smoke only "on occasion"? Then you certainly want full fragrance. Spud gives you this ... and cool, clean mouth besides. Another spot for Spud's unfailing mouth-happiness.



**At Parties ...** When the party's right ... and cigarettes follow fast ... do you strike a smoke-snag? Try Spud; stay with it. You'll have a cool, clean taste always. More Spuds mean more mouth-happiness.



**Late at Night ...** Do you hesitate over late cigarettes because of the morning-after taste? Cheer up. Spud brings a grand new freedom in old-fashioned tobacco enjoyment. Smoke ... and stay mouth-happy.



## SPUD

MENTHOL-COOLED CIGARETTES • 20 FOR 20c

(30c IN CANADA) • THE AXTON-FISHER TOBACCO CO., INC., LOUISVILLE, KENTUCKY



I'VE  
COUNTED A  
THOUSAND  
SHEEP  
ALREADY...

I WONDER WHY  
WE HAVE SO  
MUCH TROUBLE  
GETTING TO  
SLEEP...

BUT counting sheep is the hard way to get to sleep. The *right* way is to be sure you're not drinking the *wrong* coffee.

If you've been having trouble getting to sleep at nights, make a simple test. Change your brand of coffee to the improved Kaffee Hag—"the coffee that lets you sleep." And see if you don't feel better, sleep better, and yet enjoy your morning and evening cup of coffee just as much as ever. Serve Kellogg's Kaffee Hag Coffee for your evening entertainments too.

Kaffee Hag is guaranteed pure coffee—not a substitute—with 97% of the caffeine and all the indigestible wax removed. A wonderful blend of the world's finest coffees—now lower in price.

In vacuum-sealed cans at your grocer's. Try a pound of Kaffee Hag Coffee. If you are not entirely satisfied, send us the empty can and your money will be refunded. Roasted by Kellogg in Battle Creek. Quality guaranteed.

REAL COFFEE THAT LETS YOU SLEEP

## LET'S GO TO RUSSIA

(CONTINUED FROM PAGE 100)

socks instead of stockings. One sees very few hats. Handkerchiefs tied around the head are the usual form of head-dress.

Theatres and cinemas are exceedingly well run. I saw at the Opéra Comique, in Leningrad, "La Fille de Madame Angot," produced in a most artistic way. Unfortunately, I was not able to see the ballets at the Opéra in Moscow, because we were there in summer, and the season was over, but I am told they are the most beautiful in the world. On the other hand, we saw several of the newest of the numerous plays or films, all on the Revolution or on the Glory of the Machine. These films represent one of the principal means at the disposition of the fabulous propaganda with which the Soviet directors marshal the spirit of their people.

There is not a club, a theatre, a museum, a nursery, not even a street where one does not see large red banners, bearing in gigantic letters flattering inscriptions on the Revolution or on the Five-Year plan; not a single work of art is turned out that does not have propaganda as its aim; not a book is allowed to be published if it is not in favour of the formidable enterprise which is carried on according to the most modern methods of this immense country.

Each Russian sacrifices himself for *Victory*. Each does his own work, however little to his liking it may be, for *Victory*. Always the same leitmotif: "Success of the Five-Year Plan." The very air is heavy with the effort of one hundred and sixty million people all striving towards the same goal.

And when one goes back over the frontier, after having lived in this oppressive atmosphere, one heaves a great sigh of relief, one breathes more easily. But already, one is planning to return in a few years to see how each of the questions studied will have been resolved, how the new organizations will have progressed as a whole. I can say that not for one minute did we have the impression of being in the least danger. Did the O.G.P.U. watch over us? Quite likely, but not to our knowledge.

At all events, I had nothing to complain of, and I came back much impressed by this extraordinary and perfectly easy trip. It was made possible for me to see so clearly and at first-hand this remarkable experiment—in which the advantages and the faults are of equal importance, so that one could, according to his own tendencies, describe either one or the other. And that explains why the reports of a trip into the U.S.S.R. are so contradictory.

## NEWS ABOUT SHOES

(CONTINUED FROM PAGE 69)

• Here is a piece of news to start you thinking. Felt will be used for many types of shoes, this season. Having a dull, mat surface, being light and not hot at all, it will make an Oxford, a sandal, perhaps a pump, worth looking at and worth wearing.

• And another piece of shoe fashion is sweeping the town: unlined shoes. As you know, one of the beauties of custom-made shoes is their featherweight, but, as you also know, custom shoes are apt to cost something. Shoes are now made of suede or calf, smooth inside, and of calf with a little something at toe and heel, that are utterly unlined. This makes the shoe considerably lighter, and some day when you are trudging along a hot pavement, may you remember these words.

• For sports, white will be the newest and smartest colour—all-white. There will also be the classic brown-and-white and black-and-white sports shoes, and the new feature of these will be the large amounts in which the darker leathers are used—a large splash of brown leather, an entire heel and toe in black, instead of the discreet edgings and miniature toe-caps of bygone days.

• Trimmings. Do you want to know what they will be on the best-regulated shoes this spring? Smartest of all will be kid, used to trim practically anything. Then, there will be patent leather and the reptilian leathers, also chic to accent almost any leather. As to where the trimming will appear, the throat of the shoe, immediately above the instep, is where interest will

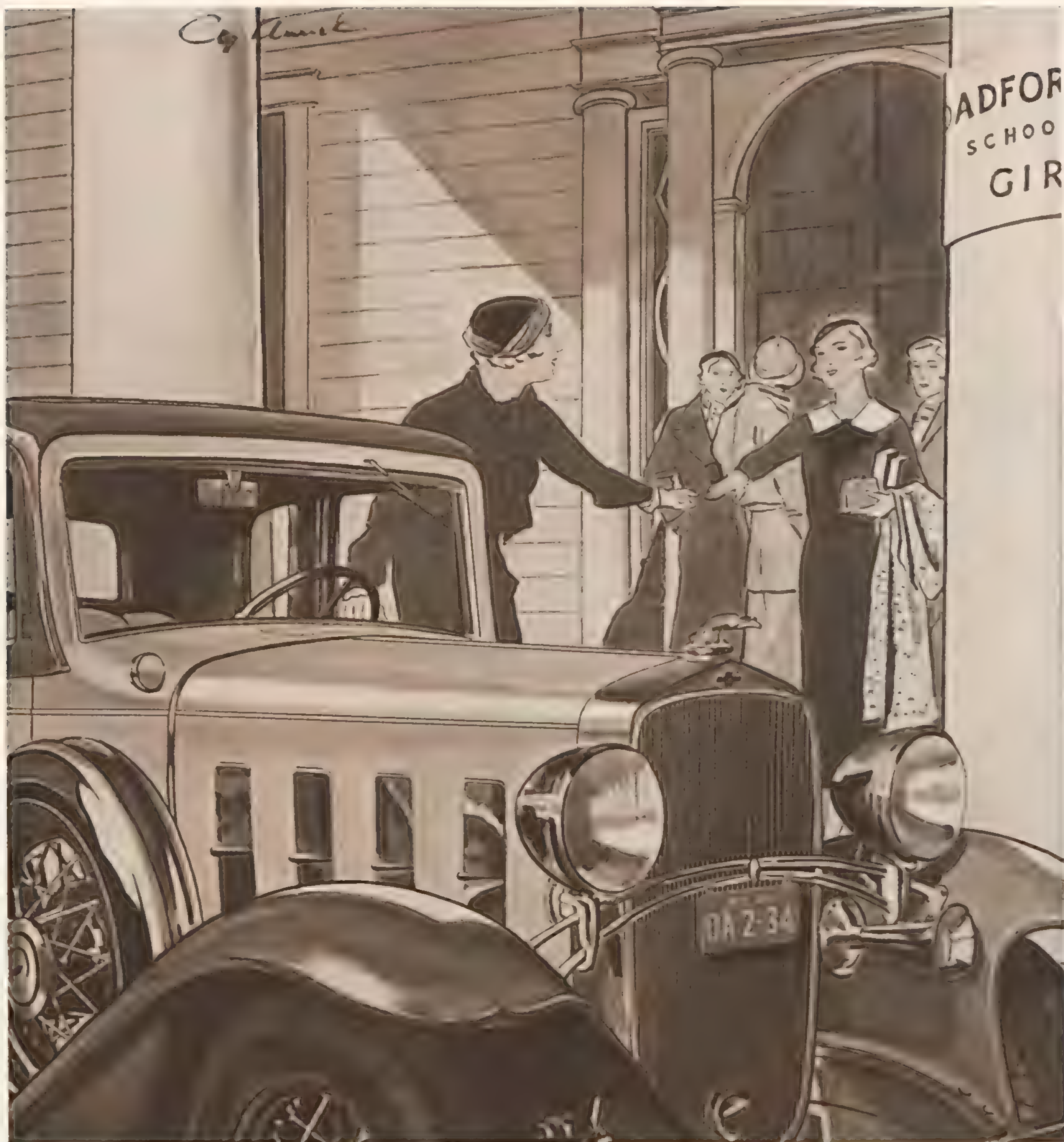
centre. There is a definite tendency towards contrasting pipings—contrasting, that is, in material and, occasionally, in colour. Perforations will be as good as ever as the perfect trimming for the average shoe, and there is a new trick of round or square perforations underlaid with white—very chic. Stitching, in rows along the edge of a shoe, is a new trick, too. It should be restrained to simple bands and should have a discreet, unnoticeable effect.

• Just a few coloured trimmings will be in evidence. Perhaps a line of red piping on a dark blue shoe, or a black pump with beige piping. Just a few.

• The news for afternoon is that the sandals are open-shanked, trim, and slenderizing as ever. For example, there will be patent leather, T-strap, open-shank sandals, looking to yourself and to onlookers like a million dollars—like the first two shown on page 68. They will be of kid and of suede. And need it be said that this delicate, formal shoe is *not* for the street, but finds its métier with the crêpes and chiffons of the late afternoon hour and with the informal demi-toilette? When this rule is observed, all sorts of exciting things may correctly take place, such as suede sandals in green, in rose-pink, red, blue, and such intoxicating shades. It is the perfect shoe for the in-between hours, to be worn with tea-gowns, with little dinner-gowns that need that Something to give them chic, and with lovely soft afternoon frocks.

• And now we come to the evening, the time (Continued on page 116)





## COACHWORK OF DISTINCTION IN A CAR OF LOWEST PRICE

Chevrolet has long had the happy faculty of turning out smart personal cars with a certain well-groomed air about them. Witness the new Sport Coupe, a characteristic example of Chevrolet styling, with its distinctive body by Fisher. The lines of this model lay special stress on lowness, length and fleetness. The body-contours are clean and smooth, with a welcome absence of anything that might detract from their simplicity. Just enough bright fittings have been added, on radiator and hood, to give the car sparkle and dash. And the interior has been tailored and fitted in the quiet, luxurious way that suggests custom craftsmanship . . . and assures complete relaxation. Yet, distinctive as Chevrolet is in coachwork, probably its chief distinction lies in its performance. For, in addition to smooth multi-cylinder operation, Chevrolet combines Free Wheeling with simple, easy, non-clash Syncro-Mesh shifting.

NEW  
CHEVROLET  
SIX

*Priced as low as \$175, f. o. b. Flint, Michigan. Special equipment extra. Low delivered prices and easy C. M. A. C. terms. Chevrolet Motor Co., Detroit, Michigan. Division of General Motors*

THE GREAT AMERICAN VALUE FOR 1932





The Imperial ● (above) In Admiralty blue kid or dull black kid. Both with harmonizing trimming and a tiny accent of white piping.



The Charm ● Admiralty blue, Indies brown, beige water-snake, or mat kid.

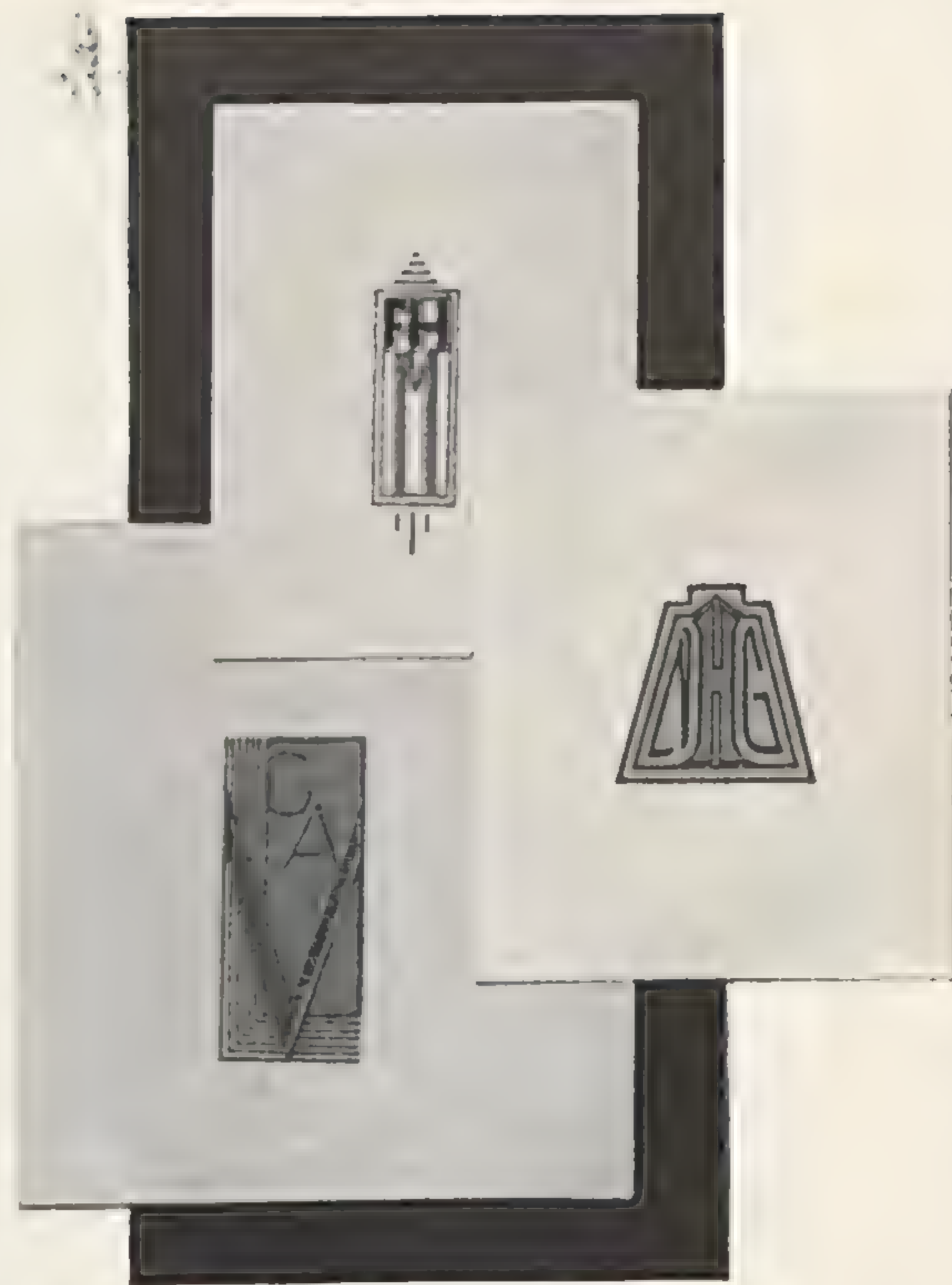
The Peggy ● Dull black kid with white piping.

What's different about Matrix Shoes? Smart styles? Flattering lines? Comfort? Lots of shoes have some of those things but Matrix, the new idea in shoemaking, has them ALL . . . thanks to the Matrix moulded sole which makes it possible for you to choose the most fashionable styles and at the same time to have the instant comfort of "Your Footprint in Leather".

Write for new Fashion Announcement and the name of a store near you where you can find Matrix Shoes. E. P. Reed & Co., Rochester, N.Y. Matrix Style Studio: 47 W. 34th St., New York City.

# Matrix Shoes

"YOUR FOOTPRINT IN LEATHER"



Here are three of the smart new miniature monograms from Z. and W. M. Crane, magnified to twice their size

## L E T T E R - P A P E R

(CONTINUED FROM PAGE 64)

Of all the important, essential details that stamp stationery as smart and well-bred, quality must come first. Quality means that excellence, that fineness of texture that is unmistakable to the eye and the tips of the fingers, that can't be faked. As in most matters of taste, elaboration has nothing to do with it. Any amount of edge-gilding or fancy cut can't fool you; it certainly can't fool you when you come to write on the paper, for only good paper presents a surface for ink, as many a woman with an eye too solely bent on effect has learned to her sorrow.

Now, quality needn't mean heavy, thick paper; it can, but it needn't. It can mean one of the crisp, crackly, thin papers that are so very chic, that carry a shinily engraved address so well, that have tissue linings to their envelopes. It can mean a medium-weight white paper with a dry surface that is classically smart. A medium-weight paper with a glossy finish can have enormous quality, quite different from some papers with a gloss that is so superficial that the pen soon strikes through to the wood-pulp beneath. Then, there is the heavy, creamy, aristocratic paper that cries quality from its very envelope, and the kind of paper that has little hairs in it, called granite paper.

### A WELL-PAPERED HOUSE

To-day, one type of letter-paper is seldom sufficient for a smart and busy household. The modern woman needs several specialized types for the various branches of her correspondence. For the house, she needs a simple double-sheet paper engraved with the address, a paper for general needs, with an air of mingled conventionality and individuality. The dead-white

sheet with the large, simple address in black, "125 East 63rd Street," illustrated on page 62, is a good example. It is the perfect general paper, in the last analysis not to be beaten, in its utter simplicity and rightness, by anything more fanciful or less reserved. Another house, equally smartly, might have its grey-granite paper with a bright green or scarlet address, or its blue or cream paper.

### QUALITY ALWAYS

This need supplied, the modern woman next feels the want of a paper for her own very personal use, a very small or a very large or perhaps a short and wide sheet that suits her intimate taste. This is the time for monograms, for personal devices, and, if ever, for slight flights of fancy such as the reproduced signature of the Christian name, which is charming when used intimately, but dreadful when broadcast. Next, she, our modern woman of the busy life, will choose a paper for strictly business use, for answering letters from tradesmen and carrying on professional or legal correspondence. If she is wise, she will not close her eyes to quality at this point, any more than at the previous ones; she will pick a severely plain paper, undoubtedly white, and have it engraved with the utmost lack of ostentation with her business name (for once including the title, Miss or Mrs.) and full address. There will be no need for her to indulge in something unnecessarily expensive; the plainest will be in the best taste, and it would be quite *comme il faut* for her to have the paper printed instead of engraved.

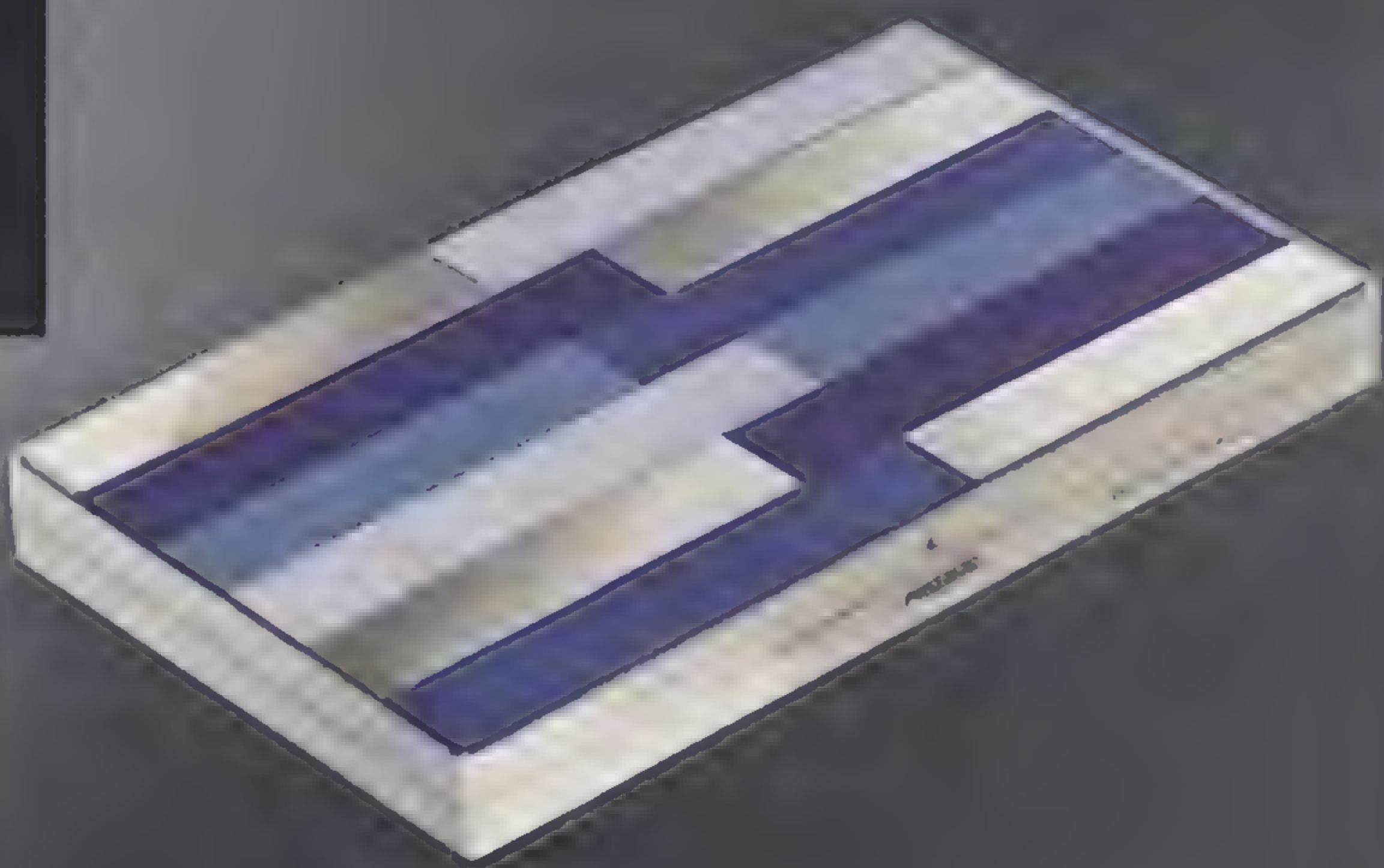
Besides these essential types of letter-paper, there will be her husband's own stationery, her country-house paper, and (Continued on page 105)





HOUBIGANT TRIPLE VANITIES are fitted with Compact Powder in three shades, lipstick in three shades and Compact Rouge in six shades, including the two latest tones: "Mat" (medium) and "Moderne" (raspberry).

MAKE-UP REQUISITES FOR  
THE PURSE . . . . TRIPLE  
VANITY PRESENTATIONS  
BY HOUBIGANT



A platinum-toned Triple Vanity with enlivening stripes  
of French Enamel. In Gray, Blue, Green or Red.



A gold-finished Triple Vanity with modernistic "Triangle"  
designs of French Enamel in Green, Blue, Red or Yellow.

HOUBIGANT COMPACTS retain the fine texture,  
the smooth-spreading and adherent qualities of loose  
powder, because they are loose powder, compressed  
by an exclusive process. The rubbing of the puff will  
instantly revert them to loose form. Refills are 50c.

# HOUBIGANT

PARIS



*Blankets are such intimate things....*  
A glance,  
a touch,

and Esmond Blankets captivate: soft, lovely colors, a fine, furry feel. And a night under them proves that their "warmth without weight" is indispensable for truly restful, refreshing sleep. ¶ Esmond Blankets are warmer and are more comfortable . . . because of Esmond's exclusive "Pelage\* Process" of double spinning, double weaving, double napping that provides greater thickness yet keeps the blankets feather light. ¶ Best of all, perhaps . . . Esmond Blankets are surprisingly low in price. See them at all good stores.

CLARENCE WHITMAN & SONS,  
INCORPORATED  
21 East 26th Street,  
New York, N. Y.



\*Nature has a most effective way of keeping furry animals warm. Under their long outer hair is a downy coat of short fur—the pelage. Esmond has adapted the Pelage Principle to blanket making, bringing you its extra warmth—its fine, furry feel.



# ESMOND

PELAGE

# BLANKETS

ESMOND BLANKETS AND STEVENS SPREADS ARE PRODUCTS OF CLARENCE WHITMAN & SONS, INC.





# A STORY THAT ASTOUNDED SMART PARK AVENUE

—the new science of making the skin grow ten years younger

EVER since the dawn of civilization charlatans have preyed upon woman's fancy with beauty preparations and wordy promises of youth's recapture. There are therefore left no superlatives that can adequately describe the vital significance of this message which astounded smart Park Avenue even before it was released for publication. But the day is not far distant when every woman in the world who cares for beauty will come to realize that this is the most important announcement of its kind ever made. For the truth is, and amazingly it is the truth, a test-tube exploded in the laboratory of a noted German chemist—revealing certain organic substances that reverse the process of age by making the skin grow young instead of old.

**Presenting Velo-Derma (Formula 770)**

Known merely as Formula 770 when first discovered, this combination of organic substances has since been called Velo-Derma by beauty experts and hailed as *the* rejuvenator of recent times. What irony it is, then, that this research chemist who made the discovery had absolutely no knowledge either of cosmetics or dermatology. Here, in his own words, is an account of how he stumbled onto Formula 770.

**"How I happened to create Formula 770"**

"My discovery of Velo-Derma was sheer accident. On March 7, 1930, A.D., I was working with some very powerful acids when a retort suddenly exploded and covered my hands with its searing contents. As you may already know, all chemists, when working with acids, keep a lye solution handy in case of

accident. Lye neutralizes the action of acid and frequently prevents a nasty burn.

"On this occasion, because my lye solution had stood so long, it was excessively strong, and when I plunged my hands in it, the lye over-balanced the action of the acid and left my hands corduroyed with wrinkles. . . ."

**"I immersed my hands in 770"**

"In another container on my table was Formula 770, a new organic re-agent which I was using in another experiment. Knowing it was harmless and would be cooling, I hastily dipped my hands into the receptacle. Imagine my astonishment, when I withdrew my hands, to find the wrinkles entirely smoothed out and the skin white and normal. . . ."

**Thanks to a woman's persistence**

Had it not been for a woman, a friend of the chemist, the miracles of Velo-Derma might have been lost forever in the archives of his record files.

When he told this woman about it, saying that it didn't interest him in the slightest that there might be a great demand for such a preparation, she persisted until he gave her a sample. She tried it; told her friends. In their enthusiasm, they sought him out and prevailed upon him to furnish them with Velo-Derma at any cost.

**How to use Velo-Derma**

\*When applied—just a few drops after the make-up is removed at night and before it is put on in the morning—Velo-Derma works almost like magic to firm up sagging facial muscles, to erase crow's-feet, wrinkles and other

telltale marks of age and return to the skin the peach-bloom blush of youth.

Many women go so far as to call it the "complete cosmetic." They claim that it takes the place of other beauty essentials—that it is rejuvenator, astringent and powder, all in one.

So strange, so amazing is this story of a preparation that might well have flowed from the fountain of youth, we can hardly blame you for your impulse to doubt its veracity. All we ask of you therefore is to prove the case to your own satisfaction.

Velo-Derma is on sale in America's leading department stores and beauty shops. In flacons, \$10 and \$25; the larger size is more economical. Although the price may seem high, so little is needed for each application that Velo-Derma really is inexpensive.

\*Through the insistence of fashionable New York women, a special cleansing cream has been formulated for use with Velo-Derma. These women declare it is the perfect cleansing cream. Velo-Derma Cleansing Cream, \$3 and \$5 jars.

**USE COUPON IF STORE CANNOT SUPPLY VELO-DERMA**

THE VELO-DERMA COMPANY, 105 E. 29th St., N.Y.C. V-3-15-32

Enclosed is my check or money order for Velo-Derma.  
( ) \$10 flacon ( ) \$25 flacon

M. \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_



# Peggy Hoyt INC

16 East 55th St  
New York

New York's Leading Dressmakers



**CLOTHES  
FOR  
MID-SUMMER  
WEAR**

*The superior chic and beauty of Peggy Hoyt clothes is a well established fact among sophisticated women of society throughout America.*

©PEGGY HOYT, INC. Reproduction Prohibited

## L E T T E R - P A P E R

(CONTINUED FROM PAGE 104)

perhaps a special paper for her debutante daughter. In every case, she will bear in mind the eternal verities of good letter-paper: quality, appropriateness, simplicity, and character not too far divorced from tradition. For, although to-day it is possible to express ideas in letter-paper that would have been *outré* twenty years ago, fashions in stationery do not change with the volatile rapidity of fashions in clothes, and the smartest paper always adheres in its basic details to convention.

### YOUR CHOICE IN COLOUR

Her needs once determined, her critical sense primed for quality, the next question the woman asks herself has to do with the respective merits of colour. Now, white is the classic, and of all whites—creamy-white, ivory-white, or oyster-white—, blank, dead-white is in the end the most chic. After the whites come the greys, the plain, light or deep grey, which is perhaps better in the colder casts than those that are yellowish or greenish grey, and the granite greys previously mentioned, which are smart both in the bluish shades of the colour, or in the granite, which is faintly green.

Next, there is blue, which has had a great vogue of late. The paler blues have not half the character or chic of a deeper blue, the colour of an Englishman's shirt, or those desperately smart blues that have a little purple in them. Occasionally, a light blue that is quite greyish, the colour of an Italian officer's cape, will be very chic when a very clever woman selects it in just the right size and shape and with just the type and colour of engraving that best sets off its individual character. In that very smart little corner of Saks-Fifth Avenue, which has recently been given over to stationery, you will find all the best of these shades.

Once in a long while, a very grande-dame old lady uses a paper in a cold light shade of mauve that is only smart when used by the exact person who knows how to have it made and engraved. So, variations from the main lines of smartness in colour will be evinced by certain people who are so very steeped in good taste that they can make taste themselves, but such exceptions are not frequent enough to disprove the rule.

### THE QUESTION OF SIZE

Next to be considered is the question of size. For general purposes, and to be on the safe side, there are certain standard measurements that are classic. There is the medium conventional letter size, which measures 6¾ by 5¾ inches, and, for the majority of purposes, this is the perfect paper. Then, there is the very small sheet for intimate use, approximately 5¼ inches by 4¾ inches. Country-house paper is smartest when quite large, either rather long and folding into a perfectly square envelope, or large both ways and folding twice or three times. A man's paper, too, is best when larger than the average, often being nearly the size of an average typewriter sheet and folding three times into an oblong envelope.

Aside from these general rules, there

are several exceptional sizes which are employed by people who have that cachet that makes rather than follows fashions. It is safe to say that the very smartest papers of all, those that transcend mere conventionality and achieve a chic that is great and characterized, are either larger or smaller or longer or in some way exaggerate the average. One excessively smart paper used in a town house in Washington is much wider than it is long. Another, used personally by a certain cosmopolitan woman with a very large handwriting, is huge single sheets of thin, crackling, bright blue paper, which folds twice into a big square envelope. Still another, the property of one of New York's gayest bachelors, consists of long narrow pages of heavy white paper with a barely visible stripe woven in it. Still, these are sports only to be attempted by those very sure of themselves in matters of taste, for it is only too easy to start out to make a fashion and find that all one has made is a mistake.

About single sheets, there is a word to say. They are particularly smart when used for country stationery, for paper that is to be used for typing, and for a man's own paper. Always, there are people who feel a personal preference for the single sheet, and they may be assured that the taste of these sheets is impeccable, especially when they are on the large side.

### CHIC IN AN ENVELOPE

Envelopes, too, have certain points of smartness and of correctness that should be understood. Whether they are square or oblong, they should have triangular flaps. If they are lined, their linings should be neat—neat to the point of severity—and not gaudy. The merest stripe should suffice as elaboration of the perfectly plain grey or blue tissue that is best of all. Too long and narrow an envelope is not smart. In general, it may be said that eccentricities of any sort should not be apparent on the envelopes of your letters, since they are, after all, the front you present to the outside world, the reticent impersonal shields you put between your correspondence and the public.

A word should be spoken here of one development that has taken place in letter-paper fashions in our lifetime, the combined sheet and envelope. It is very smart, and, for sheer convenience, nothing is better. It is quick, and admirably suited in every way to the writing of hurried short notes. Many smart women feel they could not get along without it. All the colour combinations and varieties of size of conventional note-paper may be worked out within its scope, and it is to be seen in a variety of charming versions.

Next, there is the problem of engraving, equal in importance to the actual quality of the paper on which it is used. Engraving is the salt, the seasoning, the very spice of a sheet of letter-paper. It can ruin or make the paper it embellishes. Within certain bounds, there are almost endless variations in types, sizes, and colours that may be used. Personality is a definite factor in establishing the choice of a die. If you (Continued on page 108)



# "When love lingers . . . ."

note that the woman has outwitted premature fading"

Dorothy Gray

**T**HERE comes a sudden, frightened moment in every woman's life when her frank mirror asks, "Is this the end of youth?"

Instantly there is a fear of the future . . . a critical sequel in which a woman must make her great decision: Shall she succumb meekly to the Fading Age, or shall she, in a quite modern manner, hold her charm securely, confidently? You can decide *today* how young you'll look ten years from now . . . if you're in your thirties. Or if you have already reached the forties, you can erase years, as others have.

These seeming miracles are due to the remarkable advancements in scientific facial care. In this progress, Dorothy Gray has long been acknowledged a pioneer.

As you know, Dorothy Gray was first to point out the 3 telltale places where age begins to show on a woman's face. Likewise, she was first to create specific correctives in assembled treatments. That was years ago.

Today, in your own home, you can give yourself the identical treatments formerly confined to her exclusive salons—yet most economically—at a tiny fraction of the cost of a Salon treatment. A few minutes of attention daily . . . and your mirror will be first to congratulate you—then your friends.

There are specific Dorothy Gray treatments for each facial difficulty—proved correctives, unique in their effect. Besides the three basic treatments, there are other specialized preparations—likewise a new-day offering of make-



WYNN RICHARDS

© D. G., 1932

up cosmetics, now very much in vogue with ultra-smart women.

To join the countless thousands of grateful women who owe so much to Dorothy Gray, write today for her book (free). Let it and your mirror point out your necessities. Then buy the specific Dorothy Gray preparations at any fine shop. Dorothy Gray, 683 Fifth Avenue, New York City. Dorothy Gray Salons are located in New York, Paris, Chicago, San Francisco and Los Angeles.

1

FOR LINES AND WRINKLES: Cleansing Cream, Orange Flower Skin Lotion, Special Mixture, Special Toning Oil, Eye Wrinkle Paste, Patter, Astringent Cream (or Astringent Lotion if skin is oily).



2

FOR A DOUBLE CHIN: Cleansing Cream, Texture Lotion, Suppling Cream, Patter, Astringent Cream (or Astringent Lotion if skin is oily), Chin Strap.



3

FOR A CRÉPY THROAT: Cleansing Cream, Orange Flower Skin Lotion, Special Skin Cream, Patter, Circulation Ointment, Astringent Cream (or Astringent Lotion if skin is oily).



In addition to Dorothy Gray treatment preparations, there is a complete ensemble of Dorothy Gray cosmetics—superfine powders, rouges, lip-sticks in today's smart shades.



# DEL MONTE-HICKEY

## NEW YORK

SPORT AND DRESS CLOTHES

*Another example of DEL MONTE-HICKEY  
distinction . . . at your favorite shop.*



IN CANADA, GOULD-SAMUEL & CO. MONTREAL

## L E T T E R - P A P E R

(CONTINUED FROM PAGE 106)

like large, effective block lettering, you may have that, and, if you like script, you may have that instead. Too fancy a type is definitely bad taste—it smacks a little of the Follies.

The classic examples of smart engraving should be mentioned here. On white paper, a large black address is utterly chic—much smarter than a too small and feeble type. White paper also bears bright red, bright green, bright purple engraving in bold type with great distinction. On the grey papers, these last colours can also be used with enormous effect, red and green being particularly good. White on grey is another combination that is very smart and quite new, and the paper should be in a deep grey to show off the white letters. On blue papers, dark blue engraving is charming, and so is scarlet, and so is white on a sheet of deep purply-blue paper. One very smart combination that is affected by a young woman in Boston is heavy cream-white paper with a dark brown address in large type. Combinations that, because of their perfect conventionality, can not be disbarred, but which have become a trifle obvious, are blue on white, black on grey, and black on blue.

### AND THEN THE ADDRESS

As to types of addresses that are smart, there can be nothing nicer for a town house than one line at the top stating the number and street. In the large cities, the name of the city is practically always omitted, although you may include it if you choose. It is new and modern to use numerals in the address, instead of the spelling-out of the number. In the country, a fuller address is used, the name of the house and the town and even the state, and you may have, in the corner, enchanting little engraved pictures of a telephone, telegraph pole, and sealed letter, followed by the phone number, wire address, and mail address—, but only, of course, if these vary and need elucidating. On business letter-paper, you will have engraved or printed your business name and your full address. And again we repeat that in the matter of dies for addresses, it is smartest to “be bold, be bold, but (occasionally) not too bold,” for, although there is nothing so smart as large clear letters at the head of the letter, recently there has been the breath of a tendency to reduce this to the absurd and to have capitals of vast proportions, which look only funny.

### MONOGRAMMED CHIC

Monograms find their place only on stationery which will be used for the most personal sort of notes. They may be large or small, but, like addresses, they are smartest when they are exaggerated one way or the other and avoid the middle path. If you are very fond of cut-out monograms, you may have yours in the best design you can find, but let it be simple. A good general rule is to have your monogram worked out in one colour only, since elaboration either of colour or design leads but to the grave of chic. The mingling on one sheet of letter-paper of monogram and address is, unless

the address is limited to the simplest and smallest of single lines, apt to be disastrous.

As to the use of crests or coats of arms, the best advice is—when in doubt, don't. If you must, be sure that you have a rock-bottom right to the device, and then have it worked out as simply and unostentatiously as possible in one colour. Do not be led astray by the lures of your traditional heraldic colours.

### DEVIATIONS

We come, finally, to the allowable eccentricities which may correctly appear on letter-paper. In the main, it is wise simply to avoid all such whimsies. But if your sense of humour or your sense of ego will not leave you alone, there are a few possible embellishments. But do not let them be too blatant; and use the paper for only the most personal uses. There is no dictating what these flights of fancy may or may not be, because they are things outside the rulings of convention. But we have given with this article two illustrations of how this may very successfully be done: one an amusing picture that is on the stationery of a hunting-box, and one an example of how anything so unusual as a large blob of purple sealing-wax may be used with taste and great effect. Both of these are illustrated on page 63 of this issue.

### IN THE FINAL ANALYSIS

These are the elements that, by their presence in a sheet of note-paper, awaken admiration in the breast of the lady eating breakfast in bed; the presence of these elements in an envelope are what get that envelope opened, in these days when so many duller, more prosaic letters are chucked unopened into the waste-basket. This is a point for the keepers of shops, the trades people, all the people who send communications with a hope of receiving some attention, to bear in mind. Many business firms are aware of this important point, and many have letter-papers that vie in smartness with the best of personal stationery. Three examples are—first, that of a publishing firm which uses a dead-white, dry-surfaced paper with the firm name and address engraved in shiny black at one side of the centre, at the top. The second is that of a decorating establishment which uses a bright blue thinnish paper with the decorator's name, address, and telephone number at the top of the page in huge dark blue letters. And the third is the paper used by Z. and W. M. Crane—a heavy white paper with an underglaze finish that suggests fine self-stripes. Letters with an air of taste and chic, such as these have, infallibly are opened—and, what is more important, read.

Only one other type of letter is sure of a reading from the lady behind the breakfast tray. And those are the “queer” letters, those in purple ink on pink paper with razzle-dazzle tissue linings. These are always sure of an audience. But who wants to be stared at because she is so funny-looking, and who wants to be listened to because she has a defect in her speech?



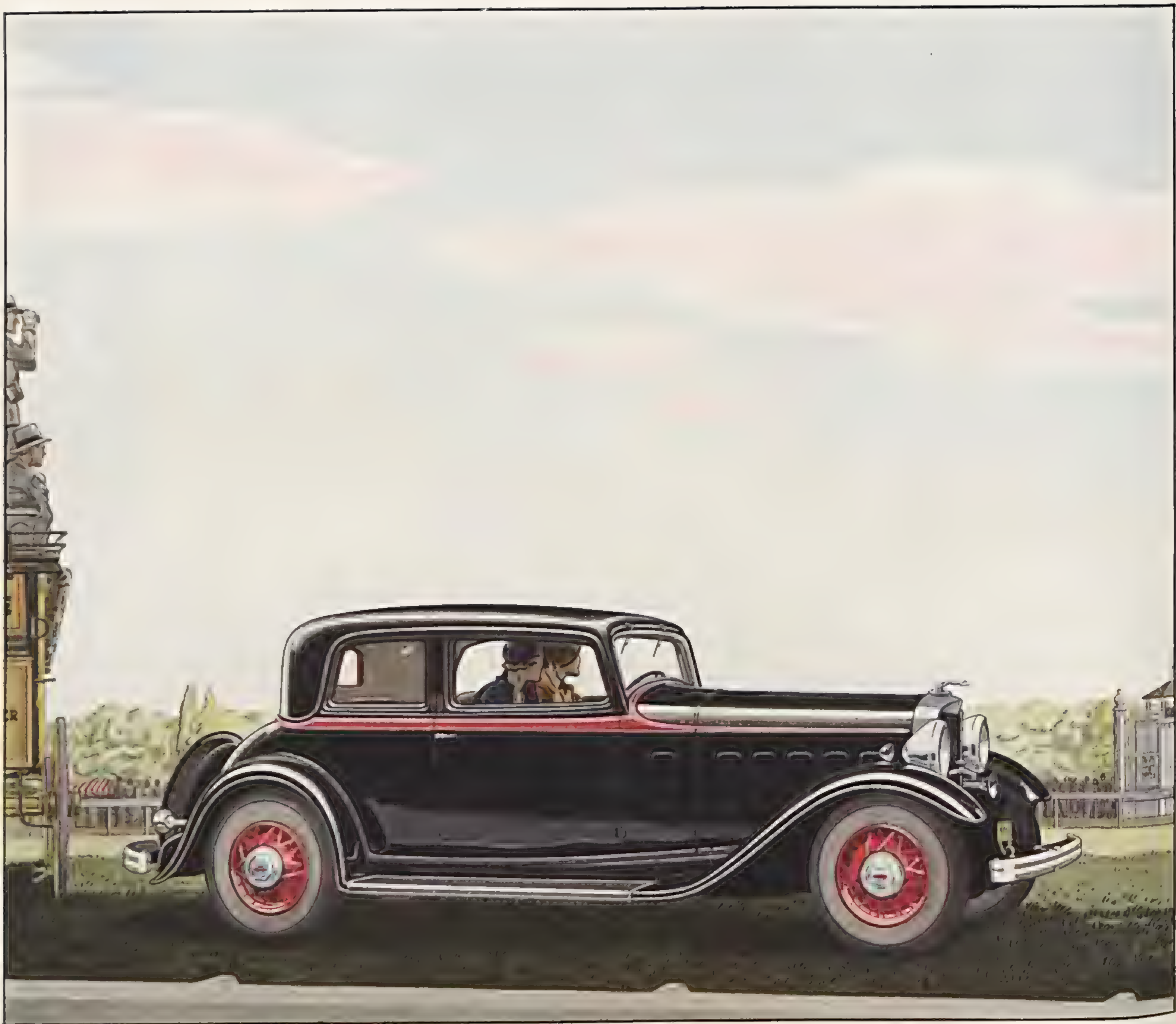


## CIGARETTES DE GRAND LUXE



THE Condossis Family of Cigarettes, favorite of royalty, has won the instant appreciation of American epicures. ¶ When you try your type of these carefully personalized creations, ordinary cigarettes will seem crude, inadequate. ¶ King Condossis—10 for 25 cents—and Prince Condossis—10 for 15 cents—offer a formal and an informal size in rare Turkish-Macedonian tobaccos. Count Condossis—20 for 20 cents—presents a strikingly improved Virginia blend. ¶ For sale at all smart clubs, hotels and tobacconists.





THE NEW LINCOLN V-8—FIVE-PASSENGER COUPE

## *A Single Standard of Excellence*

YEARS ago the Lincoln tradition was established—to make as fine an automobile as it is possible to produce. That ideal has never for a moment been lost sight of. It is stronger today than ever before.

The new Lincoln V-8 cylinder car measures up to the same high standards that have always governed the Lincoln. Like the V-12, it is built of

the best materials available by the most skilled labor. Advanced engineering, precision manufacture, careful testing of operations, characterize both cars equally.

The V-8 cylinder Lincoln is fleet-looking and richly furnished. Smooth abundant power from the 125-horsepower engine, secure ease of driving, unusual riding comfort, with new

free-wheeling, synchronized gear-shifting, remarkably soft but sure braking—such are only a few features of this new Lincoln.

Like all Lincolns of the past, the V-8 cylinder Lincoln is a modern motor car of balanced excellence that has been designed for your complete satisfaction. Prices of the new Lincoln V-8 range from \$2900 at Detroit.

T H E L I N C O L N

T H E N E W L I N C O L N E I G H T I S P R I C E D F R O M \$ 2 9 0 0 A T D E T R O I T





## Their chimes bring you melodies from the singing spires of the old world

ALMOST any tower in the old world has a set of soft-toned bells. Day after day, they mark the hours with music. And listening men find fresh content.

From all of these, Revere has chosen the three most lovely melodies — Westminster, Canterbury, Whittington — and placed them in fine clocks for your home. Their soft, rich resonance sounds every quarter-hour and strikes the hour as well. The cases that enclose them are wrought of choice woods — mahogany, rosewood, satinwood, ebony—in authentic period designs. Their friendly faces show moon-phases or quaint engravings, besides the time.

And it is *true* time, for every clock contains a tiny Telechron motor that runs silently, accurately on regulated current from your electric outlet. You never need wind it or regulate it.

Strike-and-chime models range in price from \$22.75 to \$650 — silent models as low as \$5.50. Dealers are listed under "Telechron" in the classified telephone directory.

WARREN TELECHRON CO., ASHLAND, MASS.  
THE REVERE CLOCK CO., CINCINNATI, OHIO



WIDLAND — Case of finest Honduras mahogany in Georgian design. 74 inches tall. Deep-toned Westminster chimes. \$175.



TELALARM — Non-tarnishing case. Pleasant alarm, \$8.50. With illuminated dial, \$9.95. In ivory, green, blue or orchid, \$8.95.



R-818 — Mahogany case, with decorated glass door. Early-American design, 13 inches high. Westminster chimes. \$48.

# Telechron

Reg. U. S. Pat. Off. by Warren Telechron Co.



WHEN YOU SEE THEY HAVE DAREX SOLES



## These are the Shoes for You

Simply stunning shoes—perfect for golf . . . As you hesitate you notice the Darex Sole and . . . quickly the shoes are yours. It is simply impossible for smart women to resist shoes with Darex Soles . . . (They are so very different from leather or rubber soles . . . almost like a fine suede. In the shoe below the brown suede-like Darex sole and brown buck uppers harmonize marvelously) . . . But there's more than good looks to Darex. They are waterproof, for instance, and they are insulating. (Your feet are warm in winter and cool in summer.) They are slip-proof and very resilient. Light weight, too . . . Make sure that every outdoor shoe you buy has Darex Soles.



Watson Shoes, Inc., Introduces The Braemore with Darex Soles  
A brown buck golf shoe with most interesting brown calf trim. In other combinations of leather and in various colors. A typical example of a line of unusually well-designed, high-styled shoes.

THESE STORES CARRY WATSON SHOES WITH DAREX SOLES

ABERCROMBIE & FITCH CO., New York . . . LORD & TAYLOR, New York  
BEST & CO., New York . . . THE WILLIAM HENGERER COMPANY, Buffalo  
B. ALTMAN & CO., New York . . . THAYER McNEIL COMPANY, Boston

## Darex Soles

THE INSULATING SOLES

## BASIC ECONOMY

(CONTINUED FROM PAGE 80)

crêpe de Chine, satin, and brocade, however, are still with us.

- Something decidedly eventful in the elastic class is "Lastex"—a woven stuff that pulls both ways—horizontally and vertically—so that it practically never loses its shape. It's in Warner's new step-in day corset, "Le Gant," one of the best buys you can get for about \$10. It also appears in an evening all-in-one with a net brassière top, which takes about \$15 of your cold cash. Both are at Best's.

- Peach is the latest corset colour, but pink is the universal favourite.

- Considerable enthusiasm has broken forth these days for all-in-ones—undoubtedly because the new clothes demand such a firm, unbroken line. You can get a good day or evening one for about \$15. The evening all-in-ones are a little longer at the bottom and much lower at the back than formerly. If you're on the lookout for one with a terribly low décolletage, look at corset No. 6, shown on page 81.

- Corsets with Talon slide fasteners are immensely popular—one large New York shop having sold ten thousand of them in the last two or three months. A splendid one, of elastic, can be found for under \$9; at Best. Big improvements have also been made on hook-and-eye closings. They've been flattened out so you can hardly detect their existence. The Lily of France corset, No. 5, on page 80, has one of these new types.

- Grouped here are several excellent inexpensive corset finds: A hand-woven, imported elastic step-in, with two bones, front and back, for less than \$8, at Bonwit Teller. A satin all-in-one with a lace brassière top and special diaphragm control, under \$13; Bonwit Teller. An "Irene" girdle of batiste with laces on each side, under \$9; a three-ply net girdle with batiste side inserts, under \$11; Saks-Fifth Avenue. And do look at the imported elastic step-ins here at about \$11 and \$13. Two sports girdles you should know about are one of lemon-coloured striped everfast, under \$6; and a covered rubber sports girdle with a Talon slide fastener, under \$7—at Best's.

- For economy's sake, do alternate your corsets. Wear one to-day and the other to-morrow—just as you alternate your shoes. You'll preserve their shape, prolong their lives, and, ergo, lessen the corset bills you have to foot.

- Luckily for limited incomes, practically every present-day corset—elastic or fabric—can be washed in soap and water. Even if you wash it once a week, it won't be harmed, provided laundering is done correctly. Use Lux or any good flake soap, and be sure the water is only lukewarm. Don't leave the girdle in the water for any length of time, brush it lightly, rinse, then wrap in a Turkish towel. Don't iron an elastic girdle, and don't dry it over a radiator. Excessive heat weakens rubber. Heavy, elaborately boned corsets should be dry-cleaned—a good, reliable cleaner for the purpose is C.

Bowman, on East Fifty-Ninth Street. The brassière tops of all-in-ones you will want to launder oftener than once a week, and this can be done satisfactorily if you hold the balance of the corset in a Turkish towel while you wash the top.

- And now brassières. Everything is the uplift type, for feminine bosoms must try to preserve the contour le Bon Dieu gave them.

- The most scientific new brassières are made like two saucers linked together in the centre. A Model brassière of lace, made in this way, may be had for about \$2.50 at Saks-Fifth Avenue. Notable for their scientific shaping, too, are the Gordon brassières; one of white twill that's a miracle of fit costs under \$4, and one of cotton mesh that costs the amazingly small sum of about \$1.25; both from Bonwit Teller.

- The de luxe thing is to have a brassière made right on your own figure. And don't be nervous that the price will be exorbitant—there's a genius in New York, Mabel Naar, who makes them for a price you will be glad to pay. These aren't only for large figures—they're for any one who wants the best figure possible.

- If your poitrine is large, and you buy ready-to-wear brassières, do have them fitted to you—Saks-Fifth Avenue are specialists on this matter. And do be sure that your brassière comes well down over the top of your corset and buttons down so there is no roll of flesh protruding between the two garments. Van Raalte makes a heavily woven glove-silk brassière that is excellent for this purpose. There are loops by which to link it over your corset; about \$1, at Lord and Taylor.

- For evening. A backless brassière—and when we say backless we mean backless—at Bonwit Teller. In net, under \$2; in lace, under \$3. A skilfully cut Gordon evening model of net bound with the narrowest satin bindings on earth, under \$5; at Saks-Fifth Avenue. And a strapless lace one—with elastic inserts under the arms to prevent slipping—that costs under \$2; at Franklin Simon.

- The Kleinert minds have thought up a convenient trick—a brassière with dress shields incorporated right into the garment. A nice one of tea-rose net costs under \$2; from Altman. Another invention is a brassière shirt combination, made by Van Raalte, a regular vest with a skilfully fitted brassière top—all of glove silk; under \$2, at Lord and Taylor.

- The whole lingerie world has been revolutionized by that one device—cutting on the bias. By means of it, lingerie fits as it never fitted before—as smooth as paper on the wall.

- Panties, slips, gowns—everything is cut this way. A marvellous bias-cut pantie fitting like a second skin is shown on page 80. It's of satin or crêpe, costs under \$3; from Franklin Simon. A bias-cut day slip is shown on page 81 for less than \$8; from Franklin Simon. And, for evening, there's one (Continued on page 112)





## Not afraid of the Birthdays Ahead

*They know the Secret of  
keeping Youthful Charm...*

**T**HE screen stars have no fear of growing old! Birthdays have no terror for them! They know the secret of *keeping* youthful freshness right through the years!

"Guard your complexion above everything else," they will advise you. And even the youngest of them give their own peach-

bloom skins the most zealous *regular* care.

"We use Lux Toilet Soap," they confide. Those in their twenties—those in their thirties—those in their forties!—keep their skins youthfully smooth and aglow with this fragrant white soap!

Of the 694 important Hollywood actresses, including all stars, actually 686 use Lux Toilet Soap!

Surely *you* will want to guard your complexion this wise, sure way. Begin today!

## LUX Toilet Soap—10¢







"Olympic"... the new Margate, with a rousing, hand-printed blouse and a pleated canton skirt. Navy striped with scarlet, black with gold, navy with royal blue. In misses' sizes. At the sport's department of Saks-Fifth Avenue, New York and smart out-of-town shops . . . \$29.50



Address inquiries to David H. Lowenthal & Co., Inc.  
550 Seventh Avenue, New York City, N. Y.

## BASIC ECONOMY

(CONTINUED FROM PAGE 110)

with a brassière top you should know about. The top is so firm and tight, you don't have to wear a brassière beneath, which means two less straps over your shoulders at night. It is perfectly simple and completely untrimmed, for the tendency seems to be away from trimming. It costs under \$10, at Franklin Simon.

• If you want to save a pretty penny and make your own bias slips and panties, and it's no task either, see slip Design for Practical Dressmaking, No. 5749 and panty Design No. 5817. "Fantôme crêpe"—a new dull, thin, long-wearing crêpe that washes like a handkerchief and will keep its colour—would be an excellent fabric to use. It costs under \$3 a yard, but it is wise

economy in the long run to get something good. Another fabric, printed ninon, with small floral patterns on pink or white grounds, would be effective. It is under \$4 a yard. Both at McCutcheon.

• White lingerie with white or off-white lace is smartest. Tea-rose pink has tremendous popularity. Lace dyed to match lingerie is less common, but very chic. And many refuse to give up beige lace on pink or white lingerie.

• When lace is used, Valenciennes and Binche, real or imitation, look freshest to our eyes. Alençon, of course, goes on and on; and Irish lace is being revived for nightgowns.

## SHOP-HOUND

(CONTINUED FROM PAGE 78)

pure camel's-hair in abundance around here. There will be dozens of separate jackets to wear over sweaters; one that I liked being made of camel's-hair exactly like that used for a man's coat. There will be separate skirts in tweeds and in suède, and right here seems to be a good time to say that, for golf, there is very little smarter than the combination of a skirt and jacket that don't match, but are both of ruddy, healthy materials such as these. There are plain-necked slip-on sweaters with open cardigans to match, made of grand yarns. Later in the season, this department will have those superb dresses of plain shirting that formerly you merely cried your eyes out for or went and had made to order. A large per cent. of everything in stock will be imported from England or from Scotland, where all good golfers go when they die, if they ever do die, which I doubt.

• At Hammacher Schlemmer's, you can get a device that to my inflammable mind seems epoch-making. It is a thing called, in the deplorable language of the day, a "Hat-Parker." To the Victorian among you, let me explain that this is a new version of the hatstand for closet shelves. It is a solid brass, chromium-plated stand in the shape of a swan's neck resting on a crescent-shaped base, surmounted by a wooden top, slightly convex. The wood part may be painted in any of a number of colours or left in the natural wood. This top is shaped to preserve the crown of the hat, and the base is so weighted that there is no danger of its falling down off the shelf and inflicting an injury to your cerebrum. Nowadays, we have to think of our brains, as, heavens knows, they are all that stand between us and starvation, and any little device that is guaranteed not to injure the head is worth its weight in gold. Whereas this stand costs well under \$3.

• That place I love, the Gramophone Shop, continually and incessantly adds to its stock the most exciting records, of things you would never expect to have recorded. At present, the most fantastically new record is one put out by the Orthological Institute and

costing around \$15. It is a reading by that literary Messiah, James Joyce, of his current work-in-progress—*Anna Livia Plurabelle*, the last four pages. Not only is this a record that will be coveted by those who put on a little show of erudition, but it is really wonderful, whether you make any sense of the words or not, because of the grand, deep, voice-of-the-Prophet-Samuel tones that Mr. Joyce turns out to have. You should get this. For myself, since the record people have canned the voices of Mr. Joyce and Mr. G. B. Shaw, I am getting to expect still greater things from them. I want (a) a record of Rudyard Kipling making up poetry as he walks along the road (as he does), and (b) one that will record nothing but the sound of Diego Rivera slapping on paint. Those would be something.

• If your new evening clothes, although divine, seem just a trifle stark in their simplicity, have you thought of dressing them up with fresh flowers? I will just tell you a few examples of ladies I have seen lately employing this dodge, and you will get what I mean. There was one lady, the other night, in a white dress of the most unadorned type, which would have looked a little bare without either jewels or flowers to do something to it. This lady had three flame-coloured camellias pinned to her waist, and she looked ravishing. On a pale grey dress, I noted the most extraordinary and alluring corsage, made of green orchids and big, velvety, yellow pansies. Another lady pinned four, long-stemmed, maroon-coloured carnations at the waist of her light blue Schiaparelli crêpe dress. And, of course, for adding glamour, there is nothing in the world like those glamorous flowers, orchids. Three white ones were pinned in a row along the neck-line, high up, on a midnight blue evening dress, this same night. A group of the little brown ones would look divine on a plain pink dress. Then, there are the more exotic kinds of orchids, like the little scarlet ones that come on a long rope of stem. There are literally hundreds of tricks to be done with flowers, if you have imagination and an eye for colour.





*Fluffy rolls of snow-white Kotex filler...you see row on row of them down the length of this sunlit room in the Kotex factory. Click! and a filmy length is lowered into the arms of an immaculate machine.*



*A snowy embrace of filler and soft white gauze results, finally, in the Kotex pad. Cut, folded, even packed by machine. Under a giant spotlight, 152 eyes inspect its progress toward the dust-proof carton.*



*Where safety, health, even the fragile substance of human life can depend upon antiseptic cleanliness... in the great hospitals of America, twenty-four million Kotex pads were dispensed this last year alone.*

# so dainty herself

you would expect her to rely on  
the purity of genuine KOTEX

By its very existence, by its courageous pioneering in educating them to the use of true sanitary protection, Kotex has done great service to women. No less important is the service Kotex continues to do.

For beyond freedom from embarrassment, beyond women's mere emancipation for all activities at all times, there must be a serene assurance that one's protection is safe.

Nothing so intimate as Kotex; *nothing* must be free from the whisper of taint. Snowy whiteness alone might easily, but falsely, nourish a misguided trust. In a product like Kotex, only the highest surgical cleanliness is enough. Anything less than this immaculacy in Kotex is unthinkable. No hovering question mark...

Never pay  
more than  
35c

*Where was it made? Under what conditions?...* to mar your confidence. The familiar name of Kotex is your shield against the mysterious, the nameless, the unknown.

This is a responsibility deeply felt by the makers of Kotex. Witness the testing and retesting of materials, the air-washed rooms, the scrupulous inspection of spotlessly uniformed workers at the Kotex plant, unique in the world. Kotex is doubly valuable to women because they *can* give it, as they do, that priceless, comforting confidence. Who would risk a substitute? Make sure, when you buy it wrapped, that it's *genuine* Kotex. On sale at all drug, dry goods and department stores. Also in vending cabinets through West Disinfecting Co.

ASK TO SEE THE KOTEX ADJUSTABLE SANITARY BELT—NOW 35c!

KOTEX  
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# To cleanse completely

1



● The first step in my Complete Cleansing Treatment is the dissolving of all impurities that have collected on the surface of the skin and in the pores. My Cleansing Cream is so delicate, its base is so fine and pure that it liquefies the moment it touches your skin.

● It does not form a coating over the skin. Does not cleanse at the expense of your skin texture. It seeps, as a delicate oil, into the pores, without distending them. It gently dissolves dust, rouge and lipstick that much harsher methods fail to touch. And I have seen skins which have been subjected to these harsh, unkind methods become almost miraculously smooth and supple again merely after using my Cleansing Cream.

● Apply my Cleansing Cream lightly with the tips of your fingers, always with an upward and outward movement. Do not massage. No massage is necessary in applying this fine penetrating cream.

● When all accumulated dirt and make-up have been dissolved, remove with my soft facial tissues. You are now ready for the second step.



Photograph of KATHLEEN MARY QUINLAN  
by Baron DeMeyer, Paris

## I know that every woman will be lovelier

I HAVE CREATED in my New York Salon *Make-Up Lotion*—a powder base so perfect, so utterly different from the old “liquid powders” that I long to have every woman know it and use it. *Make-Up Lotion* lends the skin instantly an even, pearly tone without shine. It makes you look the way you have always wanted to look—enchanted, young. Yet it does not give you a made-up appearance.

And *Make-Up Lotion* is actually beneficial to your skin. It cannot clog the tiniest pores. I have

put in it a mild antiseptic which helps to keep your skin clearer, more alive.

Use *Make-Up Lotion* in the shade that matches your own skin tone. Then apply rouge and powder. You will be enchanted at your own new loveliness.

You will understand why one of my most beautiful clients exclaimed, “Miss Quinlan, if I had to give up all but one of your marvelous preparations, *Make-Up Lotion* is the one I would cling to!”

If you cannot purchase *Make-Up Lotion* in a



*you need*

- 1 A delicate liquefying cream to dissolve impurities
- 2 A gentle liquid stimulant to remove the last trace of cream and impurities from the pores

2

● To make your cleansing complete you *must* now remove any cream and impurities that may remain in the pores. For this I use Skin Stimulant, which awakens every sluggish cell, increasing the natural pore activity of your skin and bringing to the surface the last trace of cream and impurities.

● Apply with cotton, patting briskly into your skin with a quick upward motion. Wipe off with facial tissues.

● Now your skin is not merely "surface" clean. It is thoroughly refreshed. Beautifully glowing because it is alive! Every pore free and breathing!

● Only by this deep, complete cleansing can you expect to have an active, healthy skin, the basis of all beauty. Even cases of blackheads and abnormal conditions of oily or dry skin yield quickly to this thorough, perfect cleansing.

● Do without every other aid to beauty, if you must, but do not omit this perfect cleansing on which every other treatment is based.



## who uses this new Make-Up Lotion

store near you, I shall be glad to send you a bottle of this delightful and favorite preparation of mine. Just fill out and mail the coupon on the right.

### Other treatments

All my treatments for the home care of your skin are based on my Salon successes. Yet they may be followed easily at home; each treatment requires only two preparations.

My complete series of treatments are for Complete Cleansing; for Scientific Nourishing and Firming; for Double Chin and Sagging Muscles;

for Stimulating Circulation; for Blackheads and Large Pores; for Acne; for Quick Rejuvenation before Make-Up; for Keeping Eyes Young; for a Perfect Finish.

You can purchase all my preparations at the better stores—or you may write me direct at my Salon, 655 Fifth Avenue, New York.

*Kathleen Mary Quinlan*



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Please send me without charge a bottle of Quinlan Make-Up Lotion—perfect powder base and finishing lotion. (Check the shade that harmonizes with your own skin tone)

☐ Flesh ☐ Light Cream

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"WITH ALL MY WORLDLY GOODS I THEE ENDOW"



# INWEAVE

THERE are so many things to be considered in the selection of wedding papers. The size of the sheet, the color, the style of engraving, the wording, are all as definitely fixed by usage and good taste as the ceremony itself. And yet from year to year, even from season to season, there are changes. To know which of these may be accepted, and which must be frowned upon, is something of an art. And while it may seem a little unkind that in the observance of these least details one comes to be stamped irretrievably as a person who either knows or does not know the forms and usage of polite society . . . that is the way of this critical world. If, like a very great many discriminating brides, you decide upon Linweave Invitations (Linweave papers are of the finest quality to be had) your perplexities will resolve themselves almost at once. For Linweave publishes a complete and authoritative booklet on wedding customs. Every practice that good taste sanctions is reviewed, and this advisory service is yours for the asking. Write to "Linweave," 270 Broadway, New York City, for "The Etiquette of Wedding Invitations and Announcements." (Please enclose ten cents to cover the mailing.)

THE FINEST STATIONERY IN AMERICA TODAY IS IMPORTED UNDER THE LINWEAVE WATERMARK

## NEWS ABOUT SHOES

(CONTINUED FROM PAGE 102)

when shoes cut loose and become wonderful, intricate things that stay on by a miracle, by the Grace of God, and a quarter-inch strap. The T-strap is in full glory in the night hours, helping to support these frail concoctions of a few narrow straps. Some of the evening slippers are marvellously complicated, others are as simple as those the Greeks wore. Practically all are sandals, and some show the pink toes of the wearer. Silver and gold kid are unbeatable for these sandals, and materials that will take dyes, like satin, crêpe, moiré, faille, and crêpe marocain, are desperately smart. The T-straps will most often be the subject of any elaboration

that may take place, being braided or perhaps laced up the middle, in charming travesty of the lacing on an Oxford.

• Evening shoe colours will be chosen in relation to the gowns with which they are worn. There is unlimited opportunity for chic contrast with the pale aquarelles of the spring evening frocks. A pale blue dress would be made by the addition of a pair of maroon-red sandals. A white frock of Schiaparelli crêpe might have showing beneath its hem purple satin slippers. Black dresses do well to ally themselves with gold or silver sandals, or fabric ones in subtle, bright shades.

## SEEN ON THE STAGE

(CONTINUED FROM PAGE 98)

murder novelist wanders into the rendezvous of a gang of racketeers, unaware of who they are. At the time, they are planning to kill a prominent crime investigator. After a drink or two—before each gulp, he lifts his glass and says, "Here's to Crime"—he begins to boast of his fame. He proudly asserts, "The radio has inspired some of my best murders" and the like. When they find out who he is, they conceive the idea of making him design a detective-proof murder for them, or himself be put "on the spot." From his desperation emerges the idea for the great Toothpaste Murder. What happens after that is best left to the playwrights to divulge, for they have done it ably. Their play is both good melodrama and hilarious farce.

In Wallace Porter, the novelist, Ernest Truex has his kind of rôle—a little man alternately strutting, trembling, boasting, shuddering, sputtering, blustering, pompous when not cringing. He is extremely comic within his limitations, which are extremely narrow. Variation in his trick technique would help immeasurably. But when all that can be said against his acting has been said, a final clause must be appended. "He is funny."

Claire Trevor, the only articulate woman in the play, has little to do, but does that little well. Although this is her first appearance on Broadway, she acts with poise and resource. And she has "looks" and "charm." The half-dozen gangsters are excellent.

"Whistling in the Dark" is the work of Laurence Gross and Edward Childs Carpenter; they have written it with humour and rich invention. Frank Craven's direction makes the most of every virtue in the manuscript. Donald Oenslager's setting is rococo, reflecting as it should the gangsters' taste. Indeed, Alexander McKaig, the producer, has shown intelligence and a flair for values both in choosing his play and in the people he chose to aid him in bringing it to life on the stage of the Ethel Barrymore Theatre.

### "JEWEL ROBBERY"

Just why we should suddenly be afflicted with an epidemic of Fodor plays this season is as inexplicable as

why New York should have had an epidemic of infantile paralysis last summer and not the summer before. Chester Erskin started the business by producing "I Love an Actress" early in the autumn. It disappeared quickly. A bit later, William A. Brady presented Ruth Gordon in a simple, sentimental, Cinderella concoction by Fodor called, accurately, "A Church Mouse." It is still playing. Now, Paul Streger has unearthed a third Fodor script, Bertram Bloch has turned it into English, and Mary Ellis and Basil Sydney are attempting to make something of it at the Booth Theatre. They are having a hard time.

The piece is called "Jewel Robbery." One of the figures once uses the phrase "jewel jag"—the sponsors should have seized on that for the title. Fodor's effort is about a highly polished, cultivated "gentleman" jewel thief and his manoeuvres in an aristocratic household from which he takes away the precious stones and the aristocrat's wife. To paraphrase Ethel Barrymore's old saying: "That's nearly all there is, there isn't much more."

The thinness of the plot would not in itself be a drawback—some of the most delightful comedies have not had more substance. But the action follows a straight line, its surprises are so few and so minor that they have practically no effect. And neither the situations nor the dialogue are particularly amusing. No word more forceful than "pleasant" can honestly be applied to "Jewel Robbery."

Streger is producer and director; in both capacities, his work is exceptional. The suave, easy, smooth direction brings out all the values. Unfortunately, there are few to bring out.

Miss Ellis again demonstrates that, in range, not more than one or two players in the contemporary theatre are her equals. The passionate radiance she brought to "The Dybbuk" is converted into high humour in this comedy. "Manner" she has in abundance. Lovely, resourceful, spirited, she gives to this thin, uneven comedy more than it merits. Sydney postures less than is his wont, but, still, he postures. That sterling actor, Eugene Powers, makes a small part important, big.



# *The crowning touch of luxury*

## FOR THE SMART BEDROOM



SO soft they feel like silk—so white they fairly gleam—Utica Percale sheets strike a note of authentic luxury. More and more they are becoming the accepted standard of quality in well-appointed homes.

Ask for Utica Percale sheets and pillow cases at your favorite department store, or if they have not yet stocked them, write us. Utica and Mohawk Cotton Mills, Utica, New York.

## UTICA *Percale Sheets*

LOOK FOR THIS LABEL—A  
IN SHEETS AND



GUARANTEE OF PERFECTION  
PILLOW CASES



# Thus a Clever Woman

## REVEALS HER FLAIR FOR DRESS



TAKEN ALONE, one's gown may express merely the genius of a great designer. But in the mathematics of dress, the whole is greater than the sum of all its parts, and it is in the ensemble of her costume that a woman proves *herself* to be the artist.

The current season brings a great diversity in sleeves, and each interpretation requires its own particular glove. In consequence, the spring collection of Fownes includes a style of glove for every style of sleeve your wardrobe boasts.

These gloves are of suède and glacé, invariably, with that luxurious texture which distinguishes all our gloves. As always, they are as reasonable in price as they are notable in quality and beauty, and that is one of the reasons why "If it's a Fownes, that's all you need to know about a glove." Fownes Brothers and Company, Incorporated, Paris, London, and Three fifty-four Fourth Avenue, New York City.

# Fownes Gloves

## THE GOSPELS OF BEAUTY

(CONTINUED FROM PAGE 71)

scalp treatment. This division doesn't mean more in money, as a rule, though it takes more time, but it is one of those things that you have to concede, if you are not willing to give your hair nightly care yourself. As to the cleansing between shampoos, there are a variety of excellent tonics and preparations to be had for this, and one of them should be used. For, it is an almost universal decree of specialists that we should not shampoo our hair more frequently than every two weeks, and it is certainly a universal confession that, with the soot and dirt being what they are in this manufacturing age, our hair won't stay clean for two weeks.

### PSYCHOLOGICAL MOMENTS

One expert judges the frequency of shampoos by the amount of hair that comes out each day when you draw the comb through. The most amusing hair theory is the one that reads that hair should only be cut in the new of the moon, because then the sap (sic) and the pigment in the hair are at the highest point. The young lady shown in the sketch on page 70 is one who has been brought up in this tradition, and you catch her in the act of seeing if her hair-dresser and the moon are getting together on this matter.

Now for the shampoo itself. If you go to a scalp specialist for this, there will be additional little stunts that each one thinks up for herself. There may be a reconditioning oil in the process, or herbs in the water (such as would be found if you could look inside the basin in the sketch), or a little sponge may be used to clean your hair, the theory behind the latter being that all of our hair is made of layers of minute scales (you would be surprised and more, if you could see what your hair looks like under a microscope!), and the sponge smooths them into a shining lustre. But, however theories differ, the practice in these establishments results in a marvellously clean head of hair. If you shampoo your own hair, you must do it with all the thoroughness of the professional, and every good shampoo preparation is accompanied by specific and detailed directions for this.

After the shampoo, rub a tiny bit of ointment on the scalp to substitute for the natural supply of oil that is not normally resumed until twenty-four hours later. One ointment of this variety is intended to use directly on hair that has a way of getting out of bounds after the shampoo. You rub a bit into the palm of your hands until it is warmed by the friction, then smooth it over the obstreperous hair to calm it down.

Diversity has recently made its debut into the shampoo field in the form of liquid shampoos which are not soaps, but are compounded of various oils and provide a variety of oil treatment (which is as good for the oily scalp as it is for the dry) and a thorough cleansing at the same time. These have a very pleasant faculty of giving new lustre to the hair and restoring some of the gleams that you thought had gone forever. Some of them are to be used in the same manner as liquid soaps, and one is merely brushed in and rubbed off, without

disturbing the wave. There are, also, those liquid shampoos that you just pour over your head, and, presto, they dissolve the dirt and oil and vanish into the air. These are helpful in the critical time of wanting a clean head, but not wanting to disturb your wave.

And there, cradled in our waves, lies the very crux of our hair problems! It is absolutely true that a permanent wave given on a good machine by a good operator will not bring the slightest harm to your hair. But setting that hair after it is waved—that is something else again! For the sieges that we undergo beneath the dryers definitely tend to rob the scalp of its natural oils. But since nine out of every ten of us go right on having our hair set anyway, the solution is to make it up to your hair by providing just the sound care that is herewith being advocated. The hair-dressers have done a good job for us in this drying matter by substituting light, non-sticky lotions for the heavy liquids that used to plaster our waves in place before we were put under the dryer. These lotions can be used at home, and many a smart girl about town is developing a faculty in using them to encourage the wave to linger longer. Apropos of this, one hair-dresser, who says that he lives or falls by what his clients do to their hair after he has fixed it for them, is plotting a course of instructions on how to comb and train your own hair.

### AFTER THE WAVE

Brilliantine is another good idea in this direction, and spraying it on from a fine atomizer has a nice way of restoring lustre and softness, as well as encouraging the wave to remain. Brilliantine is something that is too little used in this world. Aside from working wonders with dried, split ends, it is one of the few things, beside a bathing-cap, that will provide a defence for your hair against the sea. Being composed of mineral oil, it gives an outside coating to the hair that protects it from the salt water—on the same idea, presumably, as water rolling off the duck's back. And don't be put off by the perfume of one that may be put on you, unawares, for there are excellent brilliantines to be had, with only a hint of good scent in them.

If a definite scalp condition exists, if your hair is oily, if it is dry, if it has dandruff, you can't afford to be too busy to have it corrected, either by a course of treatments with a reliable specialist or by taking care of it yourself. Perhaps it is because our hair responds so successfully to treatment or perhaps because people who deal in hair are by Nature genuinely interested and honest about our problems, but the fact remains that a course of good scalp treatments is one of the most satisfactory things in the world.

The oily head needs a tonic that acts as an astringent upon the relaxed pores of the scalp that let the oil seep through in too great quantities. It needs stimulation, so that the blood will circulate normally and stop all this business. The dry scalp needs a tonic or (Continued on page 120)



# Cutex takes another trick

here's the new **CUTEX HAND CREAM** 

that whitens like fresh-cut lemon 

soothes and softens like precious oils 

and disappears like a streak of \*blue lightning 



★ **F**RANKLY, we couldn't check on that one, for we're out of blue lightning just now. (All we know is that Cutex Hand Cream does do a fast disappearance . . . and leaves no moist stickiness in its path.)

But . . . we did have precious oils . . . and plenty of lemons, so we tested them both against the prowess of our Hand Cream, and sat back to watch results . . .

We found that Cutex Hand Cream soothed and softened the skin just like a rich, fatty skin food, and better than rare, precious oils.

Yet it's not sticky . . . not greasy.

And with our own eyes we saw the Cutex Hand Cream give hands a lily-like whiteness that put even the famous lemon to shame!

A great act while it lasted . . . but it's all over now . . . and the lemons and oils are depressed with defeat, while the Cutex Hand Cream is wearing the laurel of victory!

And since you missed the Big Show, the best thing you can do is to try it out for yourself.

Take a jaunt to the drug or department

store and bring home a jar of your own. Scoop out a small smitch of Cutex Hand Cream and rub it into your hands. See them take it up and grow gratefully smooth and soft. Use it every time you wash your hands. Rub in lots of it at bedtime for overnight results. Put some on your elbows, too, for that red nubbliness!

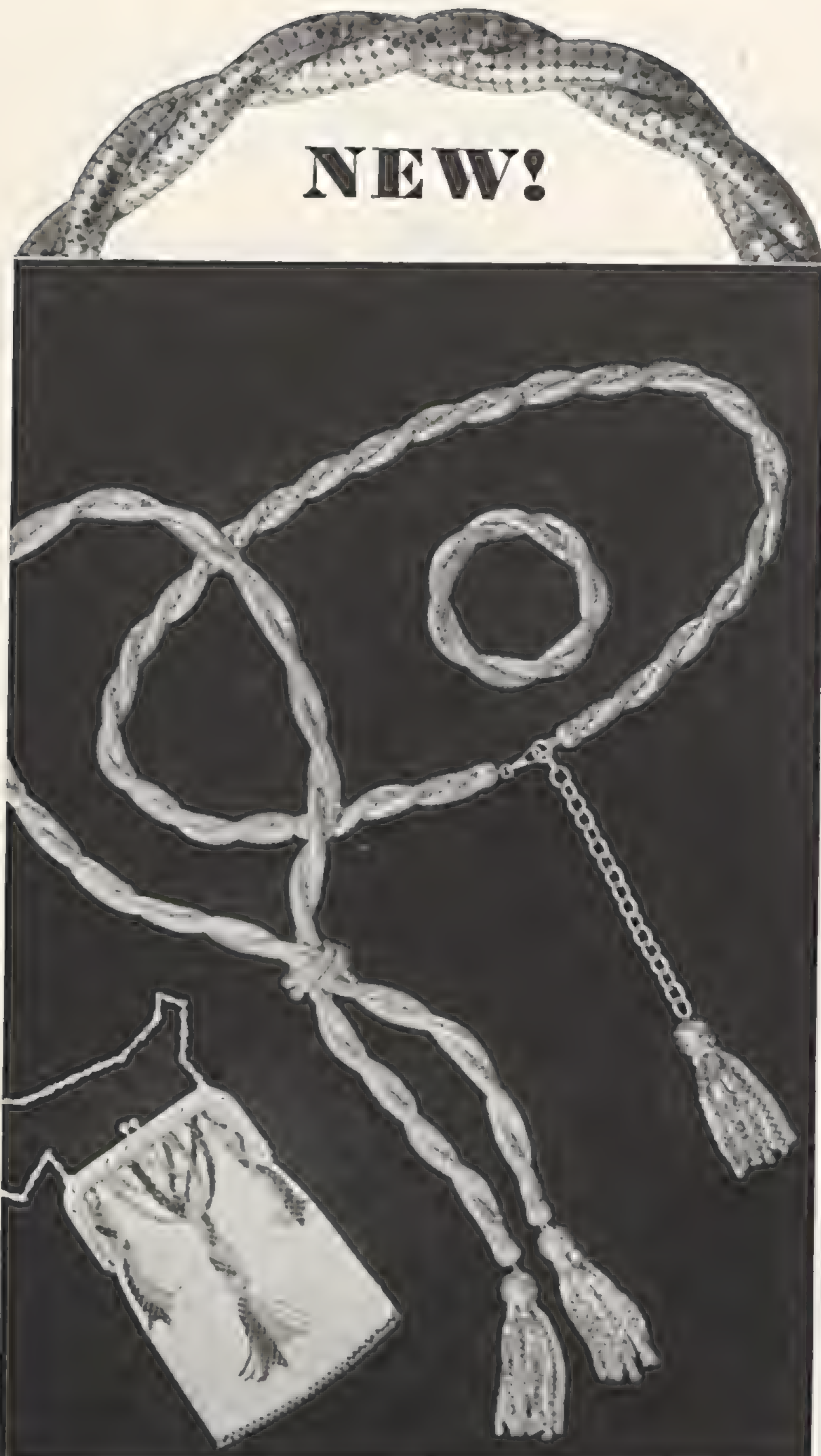
**CUTEX HAND CREAM** . . . rich but not sticky . . . is a bit of modern cosmetic magic. Only 50¢ a jar, at practically any drug store or toilet goods counter in town.

**NORTHAM WARREN • New York • London • Paris**

## Cutex Hand Cream

the perfect finish for the manicure—50¢





**NEW!**

**Hand in Hand with Fashion**

Newest feature of the Mode  
for contrast — sparkling  
necklaces, bracelets and  
girdle-belts of silvery  
Twisted-rope Mesh  
— Mesh Bags to  
match

**Mesh Bags and Belts  
by WHITING & DAVIS CO.**

Plainville (Norfolk County,) Mass.

In Canada: Sherbrooke, Quebec

## CORSICA REDISCOVERED

(CONTINUED FROM PAGE 98)

Warden spends much of his time on the Riviera and brings a large company of friends across to Corsica on the *Dolphin*.

From Saint-Florent, or Bastia, it is a short day's trip to circle Cap Corse, and it is an experience not to be missed. The road starts off through a valley and follows a river edged with eucalyptus-trees and then climbs slowly up through masses of chestnut-trees past villages where houses peer dizzily down towards the flatland below. At the top of the mountain, you pause for a moment, dazzled by the deep blue of the sea, the rich red rocks, the white reaches of sandy shore, and the endless variation of green in the trees. Along the sea, the road continues

through small villages vivid with flowers. The scenery grows more savage near the northernmost point of the Cap. The villages have a deserted air, a few incongruously tall houses lean back against the cliffs in exhaustion, hardly a person is to be seen. Every mile or so, an old Genoese watch-tower still guards the coast against a surprise onslaught of pirates. After rounding the tip of Cap Corse, the towns become more numerous. This is the west coast, and the towns are built up the sides of the cliffs in terraces, and many of them are topped by old castles with peaked roofs crowning their pepper-pot towers. Then, once more, the road leads back among the gentler hills and the quiet valleys.

## THE GOSPELS OF BEAUTY

(CONTINUED FROM PAGE 118)

an ointment that will provide to the outside of the scalp the oils that aren't coming through from inside, and it needs stimulation, too. Hair that is receding from the temples needs a pomade to lure it back. And the scalp with dandruff must be rid of it. The truth of this matter is that every normal person has some dandruff. It is merely the scaling off of that outer layer of skin that goes on all over the body, only, on the scalp, you have to help Nature along to get it off. So, if it is dry dandruff, you can be rid of it with brushing and tonics. But, because it isn't any more serious, this doesn't mean that it is any more attractive, and no beauty can afford to have flaky particles showing on a dark collar of her frock. If oily dandruff should exist, this is a combination of accumulated dandruff and excess oil, and one should consult a specialist about it immediately.

No matter how successful we are in the matter of helping along the natural beauty of our hair, there is always the secret suspicion that we can improve on Nature. A little bit brighter, a little bit redder, a little bit whiter—that is what our hair needs to be really ravishing! A henna rinse will add a little glint in your hair, and a henna pack will make the hair redder and is perfectly harmless to have used as often as you want, provided it is made of natural henna. A vegetable shampoo is just a henna pack under a name that may sound a little bit sweeter to a timid lady. White henna doesn't actually contain henna, but is a bleach.

A new school of colour rinses has recently arisen, which scientists say are entirely harmless and which, unlike dyes, can be shampooed out of the hair if you don't like them. If you decide to have your hair dyed, it is essential to choose a preparation of standard safety, and Vogue feels that it is infinitely wiser to put this very important matter in the hands of an experienced operator.

Of course, the grey-haired woman is the one to whom the matter of hair colouring is the burning question. If it's in the process of greying, she either wants to stop it, or conceal it, or hurry it along, and if it's all-grey or white, her aim in life is to keep the yellowish tinge out of it. One

reason for our acquiring grey hair is that the circulation is depleted (that is why grey hair so often follows ill health) and air penetrates in front of the pigmentation (or colour cells) and thus prevents the colour from getting up into our hair where it belongs. Thus, sometimes, if the greying process has just begun, the circulation can be stimulated to function properly, and all will be well for a while. But if Nature has just stopped supplying pigment (or colour) producing cells, you have to let Nature take her course. If you want to hurry that course along, there is a tonic for whitening grey hair that helps to make it healthy in the bargain. And, while this is under discussion, don't forget for a moment that beautiful white hair is one of the most distinguished things in the world, with a young face or an old, and, if your hair is going to be grey or white in spite of you, the idea is to care for it and dress it so it will be a focal point, rather than to cover it up.

Of course, the curse of grey or white hair is the yellowish tinge that may descend on it as a result of the heat in waving or direct exposure to the sun. Hair-dressers will counteract this with a French bluing in the rinse (which is a chemical compound, by the way, not the stuff that goes into the wash-tub), but, in this, you are at the mercy of the operator, since even one drop too much can send you out into the world with hair as blue as indigo, with a purplish tinge thrown in for good measure. Your only salvation here is to pick your shop with discrimination and insist upon the greatest moderation in the bluing. There is a French bluing put up by one specialist and intended to be applied only on the yellowish parts of the hair, which is very simple and effective to use yourself. And one of the newest salvations for the white-haired lady is a solution which, amazingly enough, is black as night, but, once dried upon the hair, gives it a uniform sheen of soft silver.

Vogue will be delighted to supply upon receipt of a stamped, self-addressed envelope the names of any preparations mentioned in this article and the specialists who give the treatments referred to. Address Vogue's Beauty editor.





### How To Be SMART On A Waning Budget!

- You can be really well-dressed for so little, that the woman who discovers Everglade hand detailed dresses, makes them a permanent part of every summer's wardrobe.
- For "EVERGLADE" are replicas of Paris-styled frocks in which the costly hand details are reproduced by HAND—hand drawn work, hand finished rolled edges, hand embroideries—little touches of charm and distinction that make them really individual—styled in the finest washable crepes in pastels and street shades.
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"ALASKANS, OFF TO THE POTLATCH"

# Alaska

A summer cruise to Alaska is a most restful and inspiring experience. Imagine yourself at ease in a deck chair aboard a modern ocean liner, just floating day after day on the calm waters of the Inside Passage, between those incomparable mountains, where native Alaskans sail their graceful canoes! And, after your voyage—venture into the great Interior, to Mt. McKinley National Park.

Cruises to Alaska are very inexpensive.  
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# LOST! *a youthful SILHOUETTE*

*... somewhere  
between the ages of  
twenty and forty*

Cheer up—it's not really lost, merely mislaid! And with a Detecto bathroom scale to guide your efforts you can soon regain your youthful figure! Get one of the delightfully smart, new Detecto Lowboys today—follow the directions for weight control that come with it—and weigh yourself daily. By the time you buy your next frock you will really notice a marked improvement in your figure!...

The new Detecto Lowboy, standing less than 3" from the floor, makes all other scales look as old-fashioned as the first horseless carriage! Finished in jade, blue, rose, orchid, maize, black, ivory or white. Registers every pound up to 250 or 300 lbs. Guaranteed for 5 years. Obtain- \$6.95 up  
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## TOP-NOTCHERS

only

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Distinguished Service

## BUTTON!



At any umbrella counter, you'll find just umbrellas... and umbrellas with the **fc** button. Nothing strange about the way the **fc**'s sparkle out from the "not rights." That is, when you consider what **fc** stands for:

**fashion Consciousness**—a vigilant Fashion Bureau keys every color, design, every detail to the current mode.

**flawless Covers**—every silk cover used is of expertly woven "umbrella silk," made in Follmer, Clogg's own mills.

**faultless Craftsmanship**—insured to you seven-fold by seven inspections.

Making top-notchers is Follmer, Clogg's job. They've been at it steadily some forty-odd years. Wouldn't you *expect* them to anticipate all the deft, smart points you'd like in your next umbrella?

Umbrellas for Dress, Tailored, Sportswear... for Suitcase... Motor... Golf. Sunbrellas... Pajamasols. Distinctive, moderately priced styles for men, women, children, at leading stores everywhere. Should you fail to find them, write Follmer, Clogg & Co., Lancaster, Pa. Other offices: New York, Philadelphia, San Francisco.

FOLLMER  
CLOGG  
UMBRELLAS

Look for this Distinguished Service Button, or "Follmer, Clogg" on the rib.

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## BASSINETS

Exquisitely trimmed to your individual requirements.

Layettes in pastel colors.

Distinctive clothes for children.

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This latest REDUCING BRASSIERE gives you that trim, youthful figure that the new styles demand. 2 to 3 inch reduction almost immediately. Send bust measure. Price only \$2.25

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Special extra strong Ankle Bands, will support and shape the ankle and calf while reducing them. They fit like a glove. Can be worn under any kind of hose without detection. You can note the difference in shape of ankle at once. Can be worn at night and reduce while you sleep, or during the day deriving the extra benefit of the support. Send Ankle and Calf measure. Per pair \$3.75



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All garments are made of pure gum rubber—flesh colored. Write for literature. Send check or money order! No cash.

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Dr. Jeanne B. Walter, 389 Fifth Ave., N. Y. Near 36th St. Suite 605  
Los Angeles: Adele Millar, 1005 Brack Shops  
Philadelphia: "Harrie," 223 South 11th St.



# ADVANCE TRADE EDITION OF VOGUE

## A SPECIAL SECTION FOR MERCHANTS

The purpose of the Trade Edition of Vogue is to summarize all the information contained in the magazine in brief and practical terms.

It also anticipates, with advance news and illustrations, trends that will affect the merchandising of future fashions. This material will not reach the public until succeeding issues of the magazine.

## THOSE ELIGIBLE FOR TRADE SUBSCRIPTIONS

Retailers, manufacturers, and advertising executives are entitled to receive the Trade Edition of Vogue if their subscriptions are placed direct with the publisher—not through any agent or agency.

Trade subscribers are also invited to consult us, either in person or by letter, on questions of fashion, merchandising and promotion. For information write Vogue Editorial Service Bureau, 420 Lexington Ave., New York City.

**MARCH 15, 1932**

## FASHION POINTS

Quotations from the editorial pages of Vogue. Introduced by "Vogue Says", they may be used to increase the fashion authority of your advertisements and displays. Only the quotations listed on the Fashion Points page of Vogue Trade Edition can be used without specific written permission. The entire contents of Vogue, including these Fashion Points, are copyrighted 1932 by the Condé Nast Publications, Inc.

### For the millinery buyer:

Vogue says: "The much-talked-of canotier is born to go with suits or runabouts."

Vogue says: "You must try on a childish, upturning brim if you want a hat that's perfect with a suit."

### For the stationery buyer:

Vogue says: "The modern woman needs several specialized types of letter-paper for the various branches of her correspondence."

### For the coat buyer:

Vogue says: "Appetizing red wool coats are cropping up in the smartest restaurants, these spring days."

### For the shoe buyer:

Vogue says: "The pump remains with us, eternal and useful and indispensable as ever."

Vogue says: "For sports shoes, white will be the newest and smartest colour—all-white."

### For the corset buyer:

Vogue says: "Peach is the latest corset colour."

Vogue says: "Considerable enthusiasm has broken forth these days for all-in-ones."

### For the lingerie buyer:

Vogue says: "Panties, slips, gowns—everything is cut on the bias."

### For the dress buyer:

Vogue says: "Watch out for capes—the smartest shoulders will flaunt them."

Vogue says: "Part plain and part printed is a good recipe for chic."

### For the toilet goods buyer or beauty shop:

Vogue says: "Brilliantine will provide a defence for your hair against the sea."



## LATEST PARIS CABLE

### Silhouette

VIONNET HIGHWAIST EFFECT THROUGH TWISTED MATERIAL DAY EVENING STOP ALSO THROUGH USE DIFFERENT MATERIALS AS SATIN TOP WOOLLEN SKIRT ON PLAIN COLOURED DAY COAT AS SHINY CREPESATIN TOP DULL CREPESATIN SKIRT ON BLUE EVENING DRESS OR THROUGH CONTRASTING COLOURS STOP AUGUSTABERNARD SHOWS RESTRAINED ALL AROUND EVENING SKIRT FULNESS STARTING AT HIPBONE CONFINED BY FINE HAND PLEATING STOP SCHIAPARELLI TRANSPOSES EVENING DIRECTOIRE SILHOUETTE TO DAY IN TINY EMPIRE LENGTH SHORT SLEEVED SWEATERS DOUBLEBREASTED GILETS ALSO BLOUSES WITH SURPLICE BACK CLOSING LIKE BRASSIERES STOP THESE BLOUSES WORN IN CONTRASTING ENSEMBLES OVER SLEEVELESS ONEPIECE DRESS STOP

### Colour

AUGUSTABERNARD CHARMING USE AQUARELLES DAY EVENING STOP SCHIAPARELLI MANY AQUARELLES ESPECIALLY HORIZON BLUES PALE BUTTER BEIGES STRAWBERRY ICE CREAM PINKS STOP LANVIN MUCH PLEASANT SOFT CORNFLOWER BLUE DAY STOP BRUYERE MUCH SOFT NAVY WOOLLEN COMBINED WHITE STOP

### Fabrics

SCHIAPARELLI SUPERB COTTONS LINENS STOP INSISTENCE ON EVEN HEAVIER ROUGH CRINKLED VERTICALLY RIBBED MIXED SILK WOOL CREPES DAY EVENING STOP THIS OFTEN USED FOR NECK BOWS STOP BRUYERE ENTHUSIASTIC USE POLKA DOTS STOP

### Evening Dresses

SCHIAPARELLI FURTHER DEVELOPS EVENING TECHNIQUE STOP LANVIN FEATURES SINGLE OR TRIPLE LOW LOOPED BACK PANELS EVENING STOP CHANEL GOOD WHITE PIQUE EVENING DRESS WITH WHITE PIQUE CORNFLOWER LEI STOP MOLYNEUX EVENING SKIRTS WELL ABOVE ANKLE IN FRONT WITH LONG BACK OVERSKIRTS STOP

### Evening Wraps

LELONG EVENING COATS ALL LENGTHS FROM LONG TO EMPIRE JACKETS IN INTERESTING COLOUR CONTRAST TO DRESS STOP ENSEMBLES LESS CALCULATED IN EFFECT STOP MANY EVENING COATS BASED ON GOOD RENAISSANCE TREATMENT WITH FLAT CLOSED IN NECKLINES GENTLY WIDENING SLEEVES STOP



# P A R I S C O P E

In this issue, our long distance Paris lens is trained on the small, smart folk of the fashionable world. This is a page which silently but emphatically preaches the infallible doctrine of simplicity for children in all things, from dress to least accessory. Note the chic of the Empire waist-line for little girls—the choice of a suit for the older child.



Cornflower-blue grain de poudre woollen coat, double-breasted, with buttons of the material, edged with silver

## The Double-Breasted Coat

1. A little girl just beginning to have a "shape" will adore the fact that the double-breasted, slightly high-waisted coat grown-ups wear is also right for her. Cornflower-blue grain de poudre.

## Dotted Swiss Daintiness

2. Blue and white dotted Swiss trimmed with eyelet embroidery. The matching bonnet is an effective touch.



A sweater of pink angora wool-lace and a lingerie blouse accompany a navy-blue woollen suit

## Suits and Sweaters

3. A navy-blue woollen suit with a neat little white lingerie blouse over which a pink angora wool lace sweater is worn. A good costume for the half way stage in childhood, just before 'teens.

## White and Baby Pink

4. In a baby's frock of white handkerchief linen with yoke, sleeves and hem of scalloped pink linen, colour contrast enters the nursery.

## Crêpe Goes to Parties

5. A party frock of pastel green crêpe de Chine with scalloped hem and bows of self-material perched gaily on each shoulder.



Light green crêpe de Chine frock, with scalloped hem and yoke, and bows on each shoulder



# TO NOTE IN MARCH 15th VOGUE

**Millinery.** Page 58. "Gamin", a canotier of poppy-red picot straw, is one of the most wearable hats of the year.

Page 59. A brim turned back so sharply that it flattens against the crown, giving the appearance of a toque, is the newest trend in millinery.

Brown wool-straw, a new material, is used for a rakish town hat.

Page 65. A little rolled-up hat of shiny black straw with a tiny veil is the perfect spring hat.

Page 76. A real Easter bonnet—of picot straw with a slanting wreath of marigolds.

Page 79. Brimmed fabric hats are a chic complement to hand-knitted sweaters.

**Scarfs.** Page 58. A red jersey scarf, tying in a large bow, is worn with a navy-blue suit and red hat.

Page 59. Worth's smart yoke-like woolen scarf is bordered with mink.

Schiaparelli's scarf, of cornflower-blue satin, is worn with a brown costume.

**Suits.** Page 52. A new three-quarters length jacket is seen in a navy wool suit.

Page 53. Plain skirts with plaid or checked jackets, or plain jackets and plaid skirts, are very smart.

Page 65. Lyolène's navy-blue wool suit is trimmed with silver buttons.

Page 66. The print and plain combination is very smart. An orange wool suit has a gay printed blouse.

A black silk suit also has a printed top and the skirt creeps high up over the ribs.

Silk plaid cut on the diagonal makes a practical dress and jacket costume.

**Coats.** Page 52. A navy façonné coat has cape sleeves just to the elbow—a chic new idea.

Printed coats over plain dresses were a feature of the Paris openings. A printed shantung coat is worn over a marocain dress.

Page 67. A scarf cut all in one with the yoke gives the important high, choked neck-line on a red wool coat.

Page 74. Smart spring coats, whether plain or fur-trimmed, fasten high at the neck.

A black wool coat has a fox-edged cape collar which ties high under the chin.

A red wool coat may be worn with or without its sable necklace collar.

A smooth beige wool coat is trimmed with summer ermine in a broad-shouldered effect.

Page 75. A tweed coat with raglan sleeves has endless uses.

A distinctive spring coat with bulky sleeves is of yellow-green tweed.

Silk scarfs, instead of fur, may be draped high around the throat.

**Dresses.** Page 52. A string coloured dress of rough crêpe has elbow-length cape sleeves.

Page 53. White linen accents a moss-green wool dress.

White piqué is used on black wool crêpe.

**Shoes.** Page 68. T-straps are important for afternoon.

The smartest shoes this spring are something between a pump and an Oxford.

Page 69. Pumps are cut much higher.

Navy-blue shoes will be chic for street wear.

**Corsets.** Page 80. The new corsets curve in more at the waist and are cut at least an inch higher than last year's.

All-in-ones are more important than ever.

A satin all-in-one has a net brassière which buttons back for evening.

**Lingerie.** Pages 80-81. All the new lingerie is bias-cut and fits almost like the paper on the wall.

Most slips are untrimmed.

**Stationery.** Pages 62-63. A double page spread in colour gives examples of smart and well-bred stationery.

Page 64. The text which begins on this page settles all questions of good taste in letter-paper.

**Toilet Goods.** Page 70. The sixth Gospels of Beauty article tells how to keep one's scalp clean and healthy.

## FASHION LECTURE COURSE

by the Fashion Group cooperating with the Metropolitan Museum

This is a course of six lectures for five dollars (\$5.00). Tickets can be obtained by applying personally or mailing a check to the Fashion Group, 8 East 13th St., New York City. As the seating capacity of the Museum lecture room is limited, early reservations are suggested.

Place: The Metropolitan Museum of Art, New York City. Entrance to lecture room, Fifth Avenue at 83rd St.

Time: Tuesdays from 5 to 6:30 P. M. March 1st to April 5th inclusive.

Tuesday, March 1st	- - ART AS A SELLING POINT - - - - -	Grace Cornell
Tuesday, March 8th	- - THE FASHION BUSINESS - - - - -	Edna Woolman Chase
Tuesday, March 15th	- - GUIDING PRINCIPLES OF ART - - - - -	Grace Cornell
Tuesday, March 22nd	- - MERCHANDISING BETTER DESIGN FOR THE HOME - - - - -	Virginia Hamill
Tuesday, March 29th	- - COLOR - - - - -	Grace Cornell
Tuesday, April 5th	- - MERCHANDISING GOOD TASTE - - - - -	Dorothy Shaver

There will be a question period after each conference. Mrs. Chase, Miss Hamill and Miss Shaver will be assisted in their lectures by other important members of the Fashion Group.



## MILLINERY DEPARTMENTS SHOULD PROMOTE STRAWS FOR SPRING



1. AGNÈS



2. AGNÈS



3. PATOU



4. TALBOT



5. AGNÈS



6. ROSE DESCAT



7. AGNÈS



8. MARIA GUY



9. AGNÈS



10. MARIA GUY



11. TALBOT



12. ROSE VALOIS



13. ROSE VALOIS

Among the many important changes that have taken place in the millinery mode this spring, none is more significant than the vogue for straw hats.

For several seasons now women have been prone to get along with fewer hats by wearing felt and fabric indiscriminately at all seasons. But now even the most conservative of your customers will not feel right without a real straw hat.

Advertisements and window displays which point up, as this page does, the interesting new developments in various kinds of straw, will make your customers straw-conscious.

1. "Paille Grenu", a fine, not too stiff, paillasson. Particularly effective in canotiers.

2. "Petites Mouches". A soft, nubby, crocheted straw.

3. "Montelupo", Patou's celluloid-like basket-weave straw.

4. "Laize Panama", a smooth, yet stiff straw with shiny surface.

5. "Fibre de Coco". Made of cocoanut fibres.

6. A fantasy jersey with raised ribs. Shown in toques.

7. "Peau d'Ange", a new weave of tiny strands of peau d'ange ribbon.

8. Another fantasy jersey of lacy type. Maria Guy combines it with straw cloth.

9. A crocheted synthetic silk straw. Dyes in lovely colours.

10. Jersey straw woven in a herringbone pattern.

11. "Nacré Cellophane" is charming in little dinner and cinema hats worn with a veil.

12. "Baille Biguine", a raffia-like straw—thick and flexible.

13. "Balibage" is a new substitute for picot straw. It is a soft, light, synthetic silk straw. From Rose Valois.



# A W E D D I N G C H A R T

Every store should be correctly informed concerning wedding manners and customs. This is the season of the year when brides to be will be turning to you for help; therefore we have prepared for you this chart giving the essential facts.

Keep these pages on file. The basic information is unchanging and can be used indefinitely.

## NOTES ON SPRING WEDDING FASHIONS

**Bridal Gowns—materials.** Satin still holds first importance, though in this season of dull fabrics some brides may prefer them. Organdie is smart for garden weddings.

**Colour.** Off-white shades most popular.

**Trains.** Three yards from the waist is the average, though the length is really determined by the bride's height and taste. Most brides today prefer trains not too long.

**Silhouette.** The Empire waist-line is most suitable. The tendency is toward simplicity almost to the point of severity.

**Veils.** An inch longer than the train. Tulle or tulle bordered with lace most popular.

**Slippers.** Opera pumps in material of gown.

**Bouquets.** Calla lilies, white orchids, lilies of the valley, star jasmine, white roses, gardenias.

**Bridesmaids and Maid of Honour.** The most practical and favoured dress is an ankle length informal evening dress of crêpe or chiffon pastel colour worn with a jacket.

Bouffant sleeves on jacket an attractive feature.

The Shepherdess, flower or ribbon trimmed hat is the ideal choice.

Pumps or sandals may match or contrast with dress.

Bouquets generally are smaller than used to be the case. Spring flowers, roses or gardenias are suggested.

Gloves either long or short. Wearing them is optional.

**Notes on Wedding Gifts.** All wedding gifts are directed to bride even when sender may be a friend of the groom and unacquainted with her.

### THE FORMAL WEDDING

#### Dress—Bride

Wedding gown with train; veil; long sleeves; no gloves. Engagement ring worn on right hand. Necklace or pin but no bracelets unless gift of bride-groom.

#### Dress—Women Attendants

Formal afternoon dresses or ankle length evening dresses with jackets; hats; bouquets or muffs; gloves optional. The maid of honour's dress differs in colour or cut from that of bridesmaids.

#### Dress—Groom

Silk top hat; bold wing collar, ascot or bow tie; white, buff or grey waistcoat; cutaway coat; striped trousers; spats to match waistcoat; white or buff gloves; black shoes; white boutonnière. Gloves not worn during ceremony. All men in party wear cutaways.

### THE EVENING WEDDING

Formal wedding gown with veil and long sleeves. Detachable sleeves are a practical feature as the gown can be converted into an evening gown after wedding.

Evening dresses; bouquets; gloves optional; draped turbans and jackets if ceremony is in church. These removed for reception. A wreath of leaves is sometimes substituted for the hat.

Formal evening dress. Silk top hat; tail coat; white tie and waistcoat; patent leather shoes; white gloves; stiff bosomed shirt; wing collar. Groom and best man do not wear gloves during ceremony. All men attendants, formal dress.

### THE INFORMAL WEDDING

Simple afternoon gown and hat, corsage bouquet of orchids or gardenias; or, travelling costume, tailored hat, one or two gardenias.

At a simple wedding there is usually only the maid of honour who wears the same type of costume chosen by the bride. For a second marriage, it is incorrect for the bride to have women attendants. She is given away by her father or some other relation.

Cutaway with accessories described for formal wedding or short black jacket; striped trousers; derby or grey Homberg; wing or fold collar; ascot bow or sailor's knot tie; white, buff or grey waistcoat; light gloves. Sack suit if bride is in travelling costume.

### THE GARDEN WEDDING

Very simple wedding gown with very short train or afternoon gown with hat. Appropriate materials are organdie, stiffened chiffon, lace.

Afternoon dresses; hats; bouquets; gloves optional. Yellow, white or green organdie or stiffened chiffon frocks and bouquets of spring flowers are effective.

Same outfit as for informal wedding, or dark jacket with white trousers; white shirt; plain white shoes; light tie; or white linen suit with white shirt. Men in wedding party wear same type of dress selected by groom.



FOR THE SPRING BRIDE

**The Bride** always gives her attendants some gift. Suggestions: bags, vanity cases, clips or pins. She sometimes gives them some part of their costumes such as the hat. Only a very rich bride, desiring some special costume the girls could not wear afterward, pays for her attendants' dresses. She or the groom send their bouquets.

**The Groom** often gives his best man and ushers their ties, waistcoats and spats. He always gives them some gift such as cuff links, cigarette cases, bill clips.

**The Best Man** usually makes some personal gift to the groom as well as sending a present to the bride. The groom gives the bride a gift on the wedding day, such as pearls, a clip, pin or bracelet.

**Expenses.** At all types of weddings the bride's family pays all church and entertainment expenses, conveyances to and from church and decoration. Groom pays minister and for bouquets of bride and sometimes of bridesmaids. He supplies the motor they leave bride's house in after reception.

INVITATIONS AND ANNOUNCEMENTS

Formal Wedding

MR. AND MRS. HORSINGHAM FIELD  
REQUEST THE HONOUR OF YOUR PRESENCE  
AT THE MARRIAGE OF THEIR DAUGHTER  
ADELAIDE  
TO  
MR. RAYMOND BEACH BRADFORD  
ON MONDAY, THE TENTH OF SEPTEMBER  
AT HALF AFTER THREE O'CLOCK  
AT ST. SAVIOUR'S CHURCH  
BROOKVILLE, NEW YORK

Card for Reception

MR. AND MRS. HORSINGHAM FIELD  
REQUEST THE PLEASURE OF YOUR COMPANY  
ON MONDAY, THE TENTH OF SEPTEMBER  
AT FOUR O'CLOCK  
GREEN MEADOWS

Formal Announcement

DOCTOR ROBERT FOSTER LEIGH  
HAS THE HONOUR OF ANNOUNCING  
THE MARRIAGE OF HIS SISTER  
MILLCENT ANNE  
TO  
MR. PAUL STUYVESANT BARNES  
ON TUESDAY, THE SECOND OF OCTOBER  
ONE THOUSAND, NINE HUNDRED AND THIRTY TWO  
IN THE CITY OF NEW YORK

Announcement for Widow or Divorcée

MR. AND MRS. STEPHEN ORRIS  
HAVE THE HONOUR TO ANNOUNCE  
THE MARRIAGE OF THEIR DAUGHTER  
GERTRUDE MAY JAMES  
TO  
MR. WILLIAM VANE NESBIT  
ON SATURDAY, THE FIFTEENTH OF NOVEMBER  
ONE THOUSAND, NINE HUNDRED AND THIRTY TWO  
AT OLD TRINITY CHURCH  
NEW YORK

Invitation to Garden Wedding

MR. AND MRS. CHARLES FRANCIS LANE  
REQUEST THE HONOUR OF YOUR PRESENCE  
AT THE MARRIAGE OF THEIR DAUGHTER  
CLAIRE LOUISE  
TO  
MR. JAMES STOW LIVINGSTON  
ON TUESDAY, JUNE THE FOURTH  
AT GREEN MEADOWS  
AT FOUR O'CLOCK  
AND AFTERWARD AT THE RECEPTION

NOON OR LATE AFTERNOON

Wedding Reception

Bride's mother receives alone or with bridegroom's mother near door. Bride and groom and women attendants receive apart in semicircle. Wedding party seated together. Buffet or service at small tables for guests.

EIGHT THIRTY OR NINE

Reception conducted as at formal afternoon wedding.  
Dancing and supper follow reception. Usual hour for evening ceremony is 8:30, no earlier. It is not smart to give a dinner before the ceremony.

NOON OR AFTERNOON

Guests received as at formal afternoon wedding. Instead of sending formal invitations, a widow or divorcée usually invites her guests by note or telephone. Engraved announcements sent to those not invited. A simple seated luncheon or a small tea.

FOUR OR FIVE O'CLOCK

Woman relation receives guests in mother's place on their arrival before ceremony. Reception after ceremony same as at formal wedding. Refreshments may be served from buffet on lawn or in the house.

Order of Procession

*Before Ceremony.* The procedure is the same at daytime and evening weddings. Groom and best man enter from vestry at signal that wedding party is ready to proceed down aisle in this order: ushers two by two; bridesmaids two by two; maid of honour; bride on father's arm.

*After Ceremony.* Bride and groom; maid of honour; bridesmaids; ushers. The best man may leave by vestry or may walk with maid of honour. Children in wedding party follow bride and groom.

Groom and best man enter from vestry. Bride enters on father's arm preceded by maid of honour. The bridegroom has a best man even when the bride has been married before and so has no attendants.

Same as that used in church up to improvised altar. Guests grouped about space on lawn left for bridal procession. Chairs need be provided only for older guests. Orchestra of stringed instruments suggested.



## TRAINING FOR SALES

### A Spring Fashion Examination

The Vogue's Eye View on page 43 is just made to delight the hearts of conscientious training directors. Here is a ready-made examination with which to test out the fashion knowledge of the sales force.

Training departments interested in holding such an examination may secure the correct answers to the questions by writing to the Vogue Editorial Service Bureau, Graybar Building, 420 Lexington Ave., N. Y. C.

A lot of fun could be had out of this idea and, at the same time, the importance of carefully studying Vogue and retaining the information it gives could be registered. Announce a week before giving the examination that you are going to do so, basing the questions on the five issues of Vogue from January 15th to March 15th. Also announce that the examination papers will be graded and those sales people receiving an average of 100 will be given a day's holiday of their own choosing or some other reward satisfactory to the store management.

Such a gesture will do much, not only to keep sales people on their toes about their fashion facts, but also to bolster their morale.

### Help Fabrics and Pattern Sales

In the average store March is a big month for both materials by the yard and patterns. Therefore, now is the time for the training department to devote extra energy to the sales people in this division. Fabric sales people should be informed as to the leading colours for coat fabric selections. Next, they should know what dress colours ensemble well with each coat colour.

Also those people selling daytime dress fabrics should be trained to ask each customer the colour of her spring coat, when called upon to make colour suggestions in the selection of dress material. Following this, they should be informed on suitable types of fabrics for various kinds of dresses—that is, they should be able to advise authoritatively plain crêpes, rough and certain other kinds of novelty silks for tailored or general daytime and sports patterns, etc. Finally, they should be informed to some extent on appropriate accessory and millinery choices with each costume.

## PROMOTING FOR PROFITS

### Budgeting Spring Fashion Shows

There is no doubt about the fact that possibly the most dramatic way in which to present the new spring clothes to your customers is through a fashion show.

The trouble is, too many fashion shows are apt to feature clothes that are lovely to look upon but too expensive or impractical for average shoppers to buy. Consequently, they are in the nature of pageants that entertain but, only too frequently, do not result in immediate sales.

Here is a plan to make this spring's fashion show more practical. First, group the clothes together in the order in which women logically buy them,—that is: 1, General Daytime Coats; 2, General Daytime and Afternoon Dresses; 3, Sports Coats; 4, Sports Dresses; 5, Two Piece or Classic Suits (the other types of suits—that is, dressmaker types—can be shown in the general daytime dress group); 6, Millinery (This should be organized in a separate division of three groups—general daytime—afternoon or dressy types—sports. In some stores, a few of the newly important evening hats will be interesting); 7, Evening Dresses; 8, Evening Wraps.

After the clothes have been separated in this way, the thing to do is then to subdivide each classification of clothes by prices—for instance, first a group of twenty-five dollar coats, then a group of thirty-five, etc., until all the coats are shown.

The same order is followed throughout and the result is that the fashion show has presented a complete spring wardrobe for various shopping budgets.

At the end, several models could be sent out simultaneously showing several budget wardrobes complete, from a minimum wardrobe of the least expensive merchandise for a total of around a hundred dollars to a complete wardrobe on a luxurious scale.

It is suggested that, since this should logically be an excellent millinery season, hats be given a special spot on the programme.

Instead of sending hats out as part of each costume, have all the mannequins showing millinery wear the same dress for each millinery group—one dress for daytime, one for afternoon, and one for sports. This dress could be in different colours keyed to each hat, or in a neutral colour that will further exploit the hat.



# Wonder Cruise to NORTH CAPE RUSSIA

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and the FJORDS,  
DENMARK, FINLAND,  
SWEDEN

## KUNGSHOLM

de luxe motorliner from New York

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Back in New York August 10th

This is the cruise for you who have been "everywhere"! Now is your chance to see something really new—the famous fjord of Norway, the pulsing city of Moscow—age-old Trondheim and Visby. And all this aboard the sumptuous motorship Kungsholm, queen of the Swedish merchant marine.

Last port is Gothenburg, Sweden, July 29th. You may return at once on the Kungsholm or remain for any later sailing—no extra cost.

**43 days—\$625 up**

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Sports Clothes and Country Shoes  
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How  
does she look  
when she serves  
your guests?



When you go  
shopping for  
steamships,

or, perhaps,  
looking up  
limiteds . . .

The Vogue Travel Directory on page 17 becomes for your convenience both a professional guide and a time-and-labor-saving device. For our readers draw into our columns—by the laws of mutual attraction—advertisements of the most delightful routes and modes of travel, of the smartest and most luxurious hotels. You can let The Vogue Travel Directory help plan your next trip—and your next—with perfect confidence. Turn to page 17.

**TAG - you're IT!**



**SCANTIES**  
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Not every four-piece garment is a Scanties. Look for this tag. It says, "I am the only original and genuine Scanties and that's what smart women want to wear and buy." For sale at leading stores. \$5 to \$25.

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chic at little cost.

See how correctly smart the clever  
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how fine the fabrics! And what a  
glorious range of colors to choose  
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Latest Models Are Now On Display

Write for your copy of  
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*the Telephone's right here"*

Midnight, and an important call. You're deep-down in blankets, with a cold wind whipping in the windows. . . . Do you crawl out on a drafty floor and grope downstairs through the darkness? Or do you have a handy extension telephone beside your bed? You can—for a few cents a day.



THE MAN who has a telephone always at his elbow in his office appreciates the same convenience in his home. He knows that running upstairs or down to telephone is an unnecessary waste of time and energy . . . when additional telephones, conveniently placed, cost so little.

Visit his home and you'll find handy telephones in all the most-used rooms. In his own den, of course. In living-room and kitchen. In bedroom and boudoir.

In the garage. Wherever they'll help him and his family to make or receive calls—quickly, quietly—with full privacy for personal affairs.

You can have this comfort and convenience in your own home, whatever its size. Your local telephone company will be glad to advise you on the locations and types of equipment best suited to your special needs and the living habits of your home. Just call the Business Office.





"My, won't the stores be busy  
this spring—if you can get  
These for That!"



PERHAPS you're one of the stoic few who can take life's niceties or leave them alone, as your purse grows fatter or flatter—but why wait? It's so much more fun to ferret out fine new prizes, at your own prices, whenever the spirit moves.

Observe, then, these spruce and lovely towels. In the true sense they are luxuries, if you count fresh beauty and chic and special softness luxurious.

The newest styles have flower-fair colors and reversible all-over designs. They are cheery, decorative, *soignee*. And their textures are planned to dry the skin swiftly and neatly and v-e-r-y gently. Cotton of extra-long, extra-smooth fiber makes a soft, firm fabric that stays young for ages. . . . Fair but not frail!

Still, their prices are down to economy spending levels. Even the matched sets cost no more than a good pair of gloves. Every candidate in the Cannon line is pledged to work harder for you this year, at lower wages than ever before. You can employ all their charm and gentleness at bare necessity figures . . . no need as yet to melt down grandma's wedding tea set.

There are other correct Cannon towels for every person, for every purpose. You will find them white—you will find them bright. You can suit yourself, and Aunt Sue, and dimpled Dolly, even the unnoticing male. Simply follow your eyes to the Cannon counter and let your dollars do double duty. . . . Cannon Mills, Inc., 70 Worth Street, New York City.



**MATCHED BATH SETS**—two to five dollars. . . . New Cannon ensemble sets contain matching towels, wash cloths and bath mat—tied with ribbons and sealed in Cellophane. Prices for seven-piece sets in all-over designs range from \$2 to \$5. Extras may be bought separately, as low as 49c for bath towels. . . . (Other styles to suit any taste—25c to \$2.50 each.)

**THE WINNING COLORS**—jade, maize, peach, orchid, blue—were chosen by a noted stylist to go with accepted bathroom tones. They harmonize each with each and blend into any good color scheme.

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**THEY TASTE BETTER.** Rich aroma of Turkish and mellow sweetness of Domestic, blended and *cross-blended* the Chesterfield way.

**THEY'RE PURE.** Everything that goes into Chesterfield is tested by expert chemists. The purest cigarette paper made, tasteless, odorless. Sanitary manufacture... throughout!

**THEY SATISFY.** You break open a clean, tight-sealed package. You light up a well-filled cigarette. Yes, sir... you're going to like *this* cigarette! And right there is where many a smoker changes to Chesterfield. *They Satisfy!*



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